

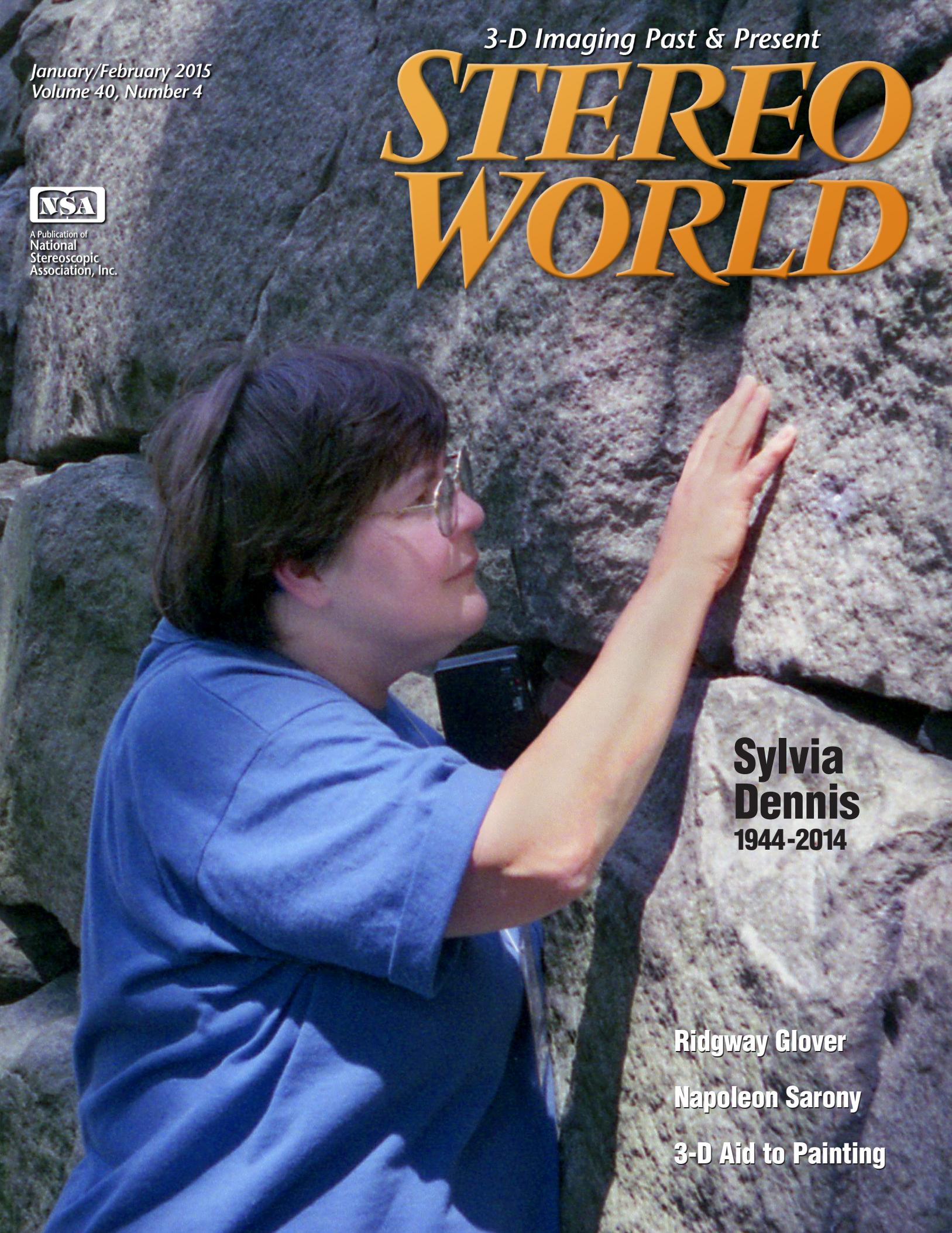
3-D Imaging Past & Present

January/February 2015
Volume 40, Number 4



A Publication of
National
Stereoscopic
Association, Inc.

STEREO WORLD



**Sylvia
Dennis
1944-2014**

Ridgway Glover

Napoleon Sarony

3-D Aid to Painting

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides



New Year's Celebration!

As we start another new year, let's look back to the end of 1957 (and the beginnings of 1958) where a new-year's party was captured in 3-D with a TDC Stereo Vivid camera.

John Martin of California sent these views of his parents, who attended the party at the Beverly Country Club in Chicago. John had not yet been born, but he notes that his mom had learned of her pregnancy with him the very day the first photo was taken. They are shown at their home, before heading off to the party. The edge of an impressive flocked tree is also visible.

The other party-goers shown in the remaining two views appear to have a good assortment of hats for the event! The last photo again shows John's parents, enjoying the food (and wearing their own festive hats!) Thanks for sharing, John!



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



STEREO WORLD

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Front Cover:

Stereo World Subscription Manager Sylvia Dennis died September 26, 2014. She is seen here examining the monument to Confederate soldiers in Hollywood Cemetery, toured during the 1998 NSA convention in Richmond, VA. See the obituary in this issue.

Back Cover:

This nicely tinted view by Napoleon Sarony is identified only as "Beaumont." More personality views by the eccentric photographer can be seen in the feature article "Napoleon Sarony: Stereographer to the Stars" by Richard C. Ryder.

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The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Cover Story

I hadn't originally intended to use an image from the clearly very personal obituary in this issue on the cover. But when *Stereo World* Art Director Mark Willke showed me how appealing this one would look after some precise cropping, I couldn't resist. It should probably be titled "Archaeologist Examines Pyramid" in honor of Sylvia's long interest and study in that field. This and other monuments in the historic Hollywood Cemetery made the tour during the 1998 NSA convention in Richmond, VA one of her favorites. See SW Vol. 25 No. 3.

The camera just visible (from the back) in her left hand is a Loreo, which she used widely during the 1990s, often capturing me with my Realist on NSA and ISU excursions. I think she would have enjoyed seeing this issue's cover, and nobody wishes she could as much as I do. We'll be working to get *Stereo World* back on its publication schedule over the next few months, and there will be no change in renewal procedures for members, with no significant delays. (Thank you to all in the NSA who have sent me and my family their kind thoughts, memories and condolences.)

What part did 3-D play in the making of this 2-D, but otherwise wonderful, Golden Globe winning film?



Revealing the Art of 3-D to 2-D Conversion

While relatively few readers will have visited a gallery to view Michael Taylor's portraits, many will have nevertheless seen one notable example of his work. A member of the Royal Society of Portrait Painters with work in the British National Portrait Gallery, Taylor was asked by Director Wes Anderson to create a portrait called "Boy With Apple" for his 2014 film *The Grand Budapest Hotel*. A significant part of the story

revolves around this supposedly priceless work by the fictional master Johannes Van Hoytl. See

www.mrtaylor.co.uk/news/boy-with-apple.

The special significance of this is that Michael Taylor shoots stereo images of his subjects, rather than the flat photos many other artists employ for study when the subject can't remain posing. A member of the Stereoscopic Society (UK), he

thought *Stereo World* readers would be interested in the details of his technique as covered in his article "Stereoscopic images used as an aid to painting," and I'm willing to bet he was right.

Corrections

In last issue's feature "Arctic Artifacts," by Paula Fleming, the correct caption under the view of the yacht *Fox* (page 22), should be: "Relics card #13. The yacht *Fox*, purchased by Lady Franklin and commanded by Capt. McClintock. She sailed on July 1, 1857 in a final attempt to locate the expedition, and returned to England in September of 1859. There are at least two stereographs of the *Fox*—this one, which was included in the original boxed set, and a second one, made in 1861, which may have been included in later sets if any were produced."

Last issue's table of contents misidentified the author of the article "Convert Active 3-D Glasses to a DIY Polarization Modulator." As shown on page 30, the author is Bill Kolberg.

Explore the World of Stereo Images

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Treasures Sought, Reserves OK at 2015 Spotlight Auction

Consignments are now being accepted for inclusion in the 2015 NSA Spotlight Auction for the 41st Annual Convention at the Snowbird Resort, Salt Lake City, Utah July 21-27.

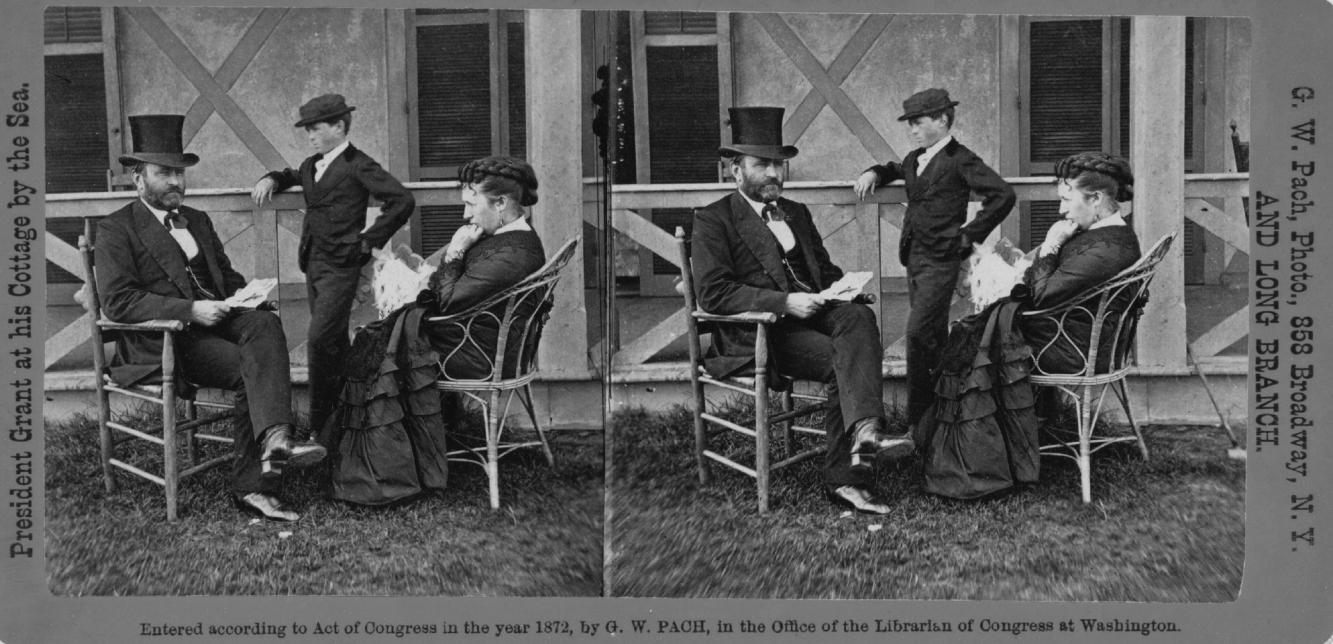
The NSA is starting early to plan and promote the 2015 auction, including free online catalogs,

Spotlight Auction update in *Stereo World*. See if you can consign or donate a great lot and see it highlighted in *Stereo World*!

So how does it work? 15% for lots that sell for \$500+, 20% \$100-\$499, 25% under \$100 (\$5 minimum fee) and *no buyer's premium!* You won't get lower rates unless you sell it

yourself! And remember, all donations are tax deductible.

To donate, consign, or ask about reserves on quality items please contact: Bob Duncan, 2015 NSA Auction, PO Box 127, Southampton, MA 01073, (413) 527-5619, oldimage@aol.com.

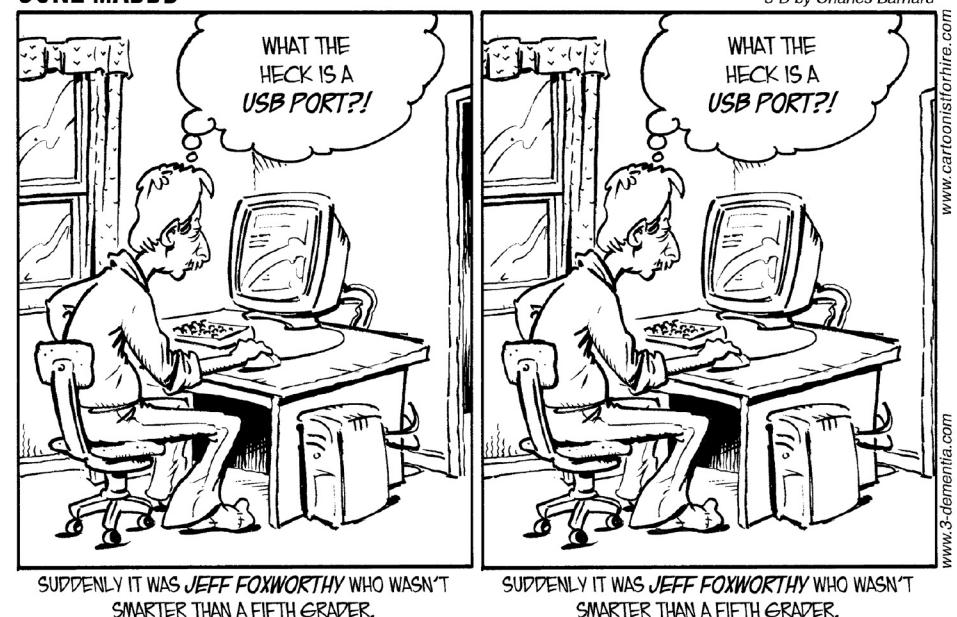


continuing updates in coming issues of *Stereo World*, web updates, and Facebook announcements. To encourage high quality consignments and a top quality auction we are offering extremely competitive consignment rates, negotiated reserves for select high value lots, and almost unique these days—*no buyer's premium!*

The annual Spotlight Auction is run as a benefit for the NSA and as a service to members providing a Spotlight for vintage and modern stereos and equipment. All the fees and donations are used to support the NSA. We need your consignments and your tax deductible donations to make the 2015 auction a rip roaring success. Please take a look at your collection and plan to consign (or donate!) something nice to help the NSA—and please do it now! We will showcase top 2015 lots in the

GONE MADDD

by AARON WARNER
3-D by Charles Barnard



The Mystery of Ridgway Glover and his Native American Photographs

Where Are They?

by Paula R. Fleming



Ridgway Glover, the photographer of the 1866 Ft. Laramie Peace treaty meetings with Native Americans. He was subsequently killed by Indians on September 16 or 17, 1866 while roaming around Ft. Phil Kearny. This modern copy print from an anonymous original was made in March 1967 in Indianapolis, probably for a relative. Notations on the back identify Glover and provide brief genealogical and biographical information.

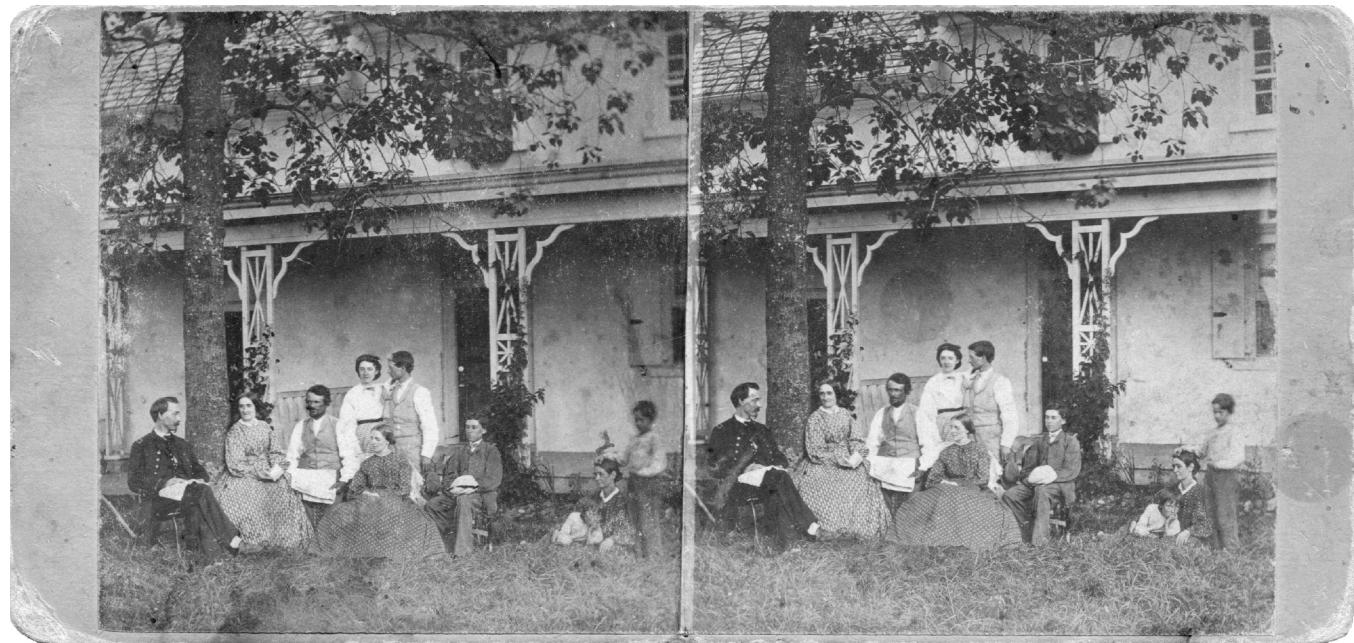
(Author's collection)

Many photographers are famous because of their contributions to photography, their iconic images, artistic skills or long careers, and as such, rightly have biographies written about them. But what about those who contributed important images yet remain unknown? One such photographer was Ridgway Glover, who photographed the treaty negotiations between the Dakota Indians and the Peace Commissioners at Ft. Laramie in 1866, and possibly Ft. Phil Kearny, which became famous because of the Fetterman Massacre. In fact he was murdered on this, his first and only photographic mission to the West. Fortunately he documented his photographic activities with long letters to the *Philadelphia Photographer*.¹ Unfortunately, we have no idea what happened to his treaty photographs. Or, for that matter, although rumored to have done so, he may not have taken photographs of the fort.

Having spent over forty years tracking Glover's images, nudged along in the early years by Dee Brown (author of *Bury My Heart At Wounded Knee*), I can still only make educated guesses. Regardless, his story needs to be told as it illustrates

the drive and ambition early photographers had as well as the difficult life of a field photographer in the 1860s. This paper is a modification of one I wrote years ago as a memorial to a dear friend, Dr. Colin Taylor. It was published in Germany with a small print run, and copies are rare. I hope by retelling Glover's life that he does not sink again into the unknown, and perhaps this it will help to locate his incredibly important photographs.

Ridgway Glover was born on May 29, 1831 into a Quaker family in Mount Ephraim, New Jersey, the son of Elizabeth (Lewis) and John Glover. The Grovers were supportive of the anti slavery movement and known to be active members of the underground railroad. They are even said to have housed and doctored Frederick Douglas after he was injured by a mob while giving a speech. Ridgway's cousin, Joseph Glover and his family, migrated to a Quaker settlement in Pendleton, Indiana in the 1850s or 1860s.² This branch of the family and the local schools are shown in some of the stereos he took when visiting them in 1865 and again in 1866 on his way West.



The first census record to contain specific information on Ridgway is the 1860 New Jersey record for Camden County. He is listed as a 29 year old farmer with a real estate value of \$11,000 and a personal estate of \$2,000, and lives with his older sister, Maria Wood Glover, and various farm workers. Clearly they were successful enough to enable Ridgway to pursue photography as a career.

Nothing is known of why or how he took up photography, but as Philadelphia was a major photographic center and is only a short distance across the Delaware River, he likely learned the craft by a combination of contact with local studios and self instruction. He opened

All of Glover's family photographs carry annotations by a family researcher identifying individuals and locations. This is the verso of the Mt. Ephraim view. The card also carries the signature, "L. J Fussell." Lydia J. Fussell, one of Glover's relatives on his mother's side.

House where Ridgway
Glover was born -
His relatives - brother
and sister.

Mt. Ephraim, N.J.
Date of picture not known,
but before 1866, when
Ridgway died.

Glover's stereoview of his family and home in Mt. Ephraim, N.J. where he was born. Included in the group portrait are his two sisters, Lydia and Maria, and his brother, John. John enlisted in the Army in 1863 and is likely the man in the uniform. He was disowned by the Quakers in 1852. John's wife Anna Barkdull as well as Ridgway's father and mother, James and Elizabeth Glover are likely included. (Author's collection)

a studio at 818 Arch Street in Philadelphia in 1864, and advertised it in the *Philadelphia Photographer*³ as an animal and view photographer. His competitors included Frederick Gutekunst, and proposed future collaborators, Wenderoth & Taylor. Stereo card imprints show that by 1865 he was in partnership at the same address with the Schreibers, a family of Philadelphia photographers also known for their animal portraiture. The partnership would break up within a year, perhaps because of Glover's "wunderlust" or possibly his personality.

According to the *Philadelphia Photographer*,

He was rather eccentric in his ways. We have often been amused at his odd-looking wagon as it passed our office window, and as frequently wondered that he secured as good results as he did. But he had his own way of thinking, and cared very little whether any one else agreed with him or not...We shall not soon forget our first acquaintance with him. A rough, shaggy-looking fellow entered our office with two foolscap sheets full of writing hanging in one hand, and with very little ceremony threw them down before us, remarking that there was an article for the Journal, and walked out. We promised to examine it; we did so, and next day it was our painful duty to inform him that his paper was of no use to us. This brought us another foolscap sheet full of abuse and condemnation of ourselves and the poor innocent Philadel-

phia Photographer. We used about six lines in replying to that, [not yet located] and were again favored with a fourth sheet crowded with apologies. That was his nature. Impulsive, generous, and good-hearted, to a fault. No one suffered if he could help them.

Glover's first photographs of historic importance were a series of stereos of the Lincoln funeral and locations associated with the slain president.⁴ These images constitute the largest body of his extant work. Other than recording this historic event, and having his photo of a white deer published in Leslie's newspaper, virtually nothing of his work except family stereographs has been located. Col. Henry B. Carrington later noted that Glover appeared to have suffered some great disappointment in life, but whether this was true or not, I do not know. He did not have a wife and children, and clearly the farming life held no appeal. For whatever reason, he decided to take his camera and head West.

The late 1860s were a time of great change for the country. The Civil War was over and the country was changing its focus. The great surveys of the American West would not begin until the 1870s, but Westward expansion was well underway through Indian territory resulting in



Group portrait of Glover's Indiana cousins, Joseph B. and Elizabeth Lewis (née Fussell), and their children Jay and Maud. Standing in back are two family helpers, Elizabeth Fussell, a.k.a. Lib Bunker and Nancy Castle. Taken by Glover in the summer of 1865 while staying with the Lewis family in Pendleton. (Author's collection)

both wars and treaties with the Indians. If a photographer planned to record the country, especially given the cumbersome photographic equipment and the foolhardiness of traveling alone, joining an organized group, preferably a military one, was necessary and that is exactly what Ridgway Glover decided to do.

Given the paucity of material on Glover, I hope the reader will forgive my rather long quotes, but they are incredibly revealing as well as rare.⁵ Further I have maintained Glover's original spelling. On November 27, 1865, Glover writes from his Philadelphia studio to Spencer Baird, the Assistant Secretary of the Smithsonian Institution, "Dear Friend,... I have been informed that an expedition through Utah and Territory North of Salt Lake City intends to start next April. I am very much interested in getting up a set of photographic negatives illustrating the Geology of the U.S. and wish to have an opportunity of traveling through that country and as my means are very limited I would like to go with the expedition if a photographer is needed. I consider myself competent to give satisfaction in my line of business and if I go can make myself useful I hope in other ways as I am used to taking care of and driving horses... I can fare as roughly and stand as much hardship as most men... Any aid you can give me will I believe be to the forwarding of the object for which The Smithsonian Institute was established," i.e., the increase and diffusion of knowledge.

He offers references from local photographic professionals such as Edward L. Wilson, a contributor to the *Philadelphia Photographer* and later editor of his own journal, and promises to send samples of his stereoscopic photographs.

Baird replies on Nov. 30th that he is unaware of any such expedition. By January of 1866 Glover has sent Baird samples of his photographs [unlocated] including one on wood, and adds, "Should you have the opportunity of exerting your influence in my favour, I shall be under much obligation and endeavour to do my duty to the utmost." His return address is Pendleton, Indiana where he is staying with relatives on his mother's side.

Baird thanks Glover for specimens, but is still unaware of any expeditions. Perhaps feeling that a more aggressive approach was needed to further his case, Glover comes to Washington, D.C. with letters of reference and visits Baird's superior, Joseph Henry, the first Secretary of the Smithsonian. Henry redirects him to the Office of the Interior, but unable to get an interview with the Secretary of the Interior, Glover left his letter of reference with the Chief clerk, and returned to Indiana. Impatient to be get on with his plans, he again writes to Baird, "I do not wish to bore thee any more than I can

help but I thought I would keep thee in mind of my expected expedition."

When they met, Baird mentioned a doctor who was planning to go to Dakota Territory and Glover acknowledges an interest in accompanying him, or else a government group. "I will send you pictures as fast as I can get my negatives back to Philadelphia. Wenderoth, Taylor and Brown No. 914 Chestnut St. will do my printing." Further he requests a reply by the end of the month, "if it ain't too much trouble," and if Baird can not arrange transportation, he should send as many introductions as possible. Glover ends with a sadly prophetic statement, "I have turned my face westward and shall not back out until I get through if it takes my lifetime."

At this point things start to move forward. On March 15, Baird writes to Glover of several opportunities: One in connection with the Pacific Railroad, and another starting on May 1st with a wagon road expedition to Virginia City. He adds, "There is also to be an expedition to Fort Laramie and the Upper Missouri to treat with the Indians to which you might be attracted?" Baird also writes to the Secretary of the Interior stating Glover's desire to accompany an expedition.

Glover received Baird's letter just before leaving Pendleton and replies,

"beggars should not be choosers," but he would prefer to join the Indian mission, and again stresses that he cares "not on which rout I commence for I anticipate visiting all the most important localities before I am through." The final letter sealing Glover's fate was sent by Joseph Henry on April 30th, 1866:

In accordance with your request we made application to the Secretary of the Interior in your behalf for permission to accompany the commissioners who are about to proceed to the west for the purpose of treating with the Indians and with the understanding that you are to receive subsistence and transportation but no pay, and that a full series of all your photographic pictures is to be presented to the Interior Department and another to the Smithsonian Institution.

We are now advised by the Secretary of the Interior, of his assent to our request, and are informed that if you are still desirous of accompanying the expedition and will write to the Commissioner of Indian Affairs, Hon. D. M. Cooley, to that effect, the latter officer will furnish you with the necessary letter to Mr. Taylor, Superintendent of Indian Affairs at Omaha, Nebraska to whom it will be necessary that you report by the 12th of May next.

Two parties will be sent out by the Indian Department, one to proceed by land to Fort Laramie, the other by water to Fort Union at the mouth of the Yellowstone. It is probable that you can accompany either party as you may prefer.

In view of the destruction of the gallery of Indian portraits of the Institution by fire,⁶

we would suggest that you lose no opportunity to obtain likenesses of distinguished chiefs and such representations of Indian life as may tend to illustrate their manners and customs.

Glover quickly responds that he, "will comply with thy request with regard to the Indians and have no doubt that I will be able to succeed. I always have in every undertaking so far." He also responds to Baird's desire of obtaining pictures of Indian life and portraits of the chiefs—"It is a little out of the line I had marked out but gratitude commands the first claim. I shall therefore make solars (an enlargement) so as to enable me to furnish life size portraits for a set for your museum of oil."

This is Ridgway's last communication with the Smithsonian.

On May 15th he arrives in Omaha, Nebraska Territory and registers at the Herndon House. A local newspaper recorded his arrival: "Ridgway Glover Esq., Photographer of the Smithsonian Institute, Washington, arrived in this city last night. He accompanies the Fort Laramie Indian Commission for the purpose of taking solar and stereoscopic pictures of the various Indian chiefs who participate in the Treaty of Fort Laramie... Mr. Glover is also engaged upon the pictorial staff of *Frank Leslie's Illustrated Newspaper* and we understand that he proposes to take several

views in and about this city, with a view of forwarding them to New York for publication in that widely circulated journal."⁷

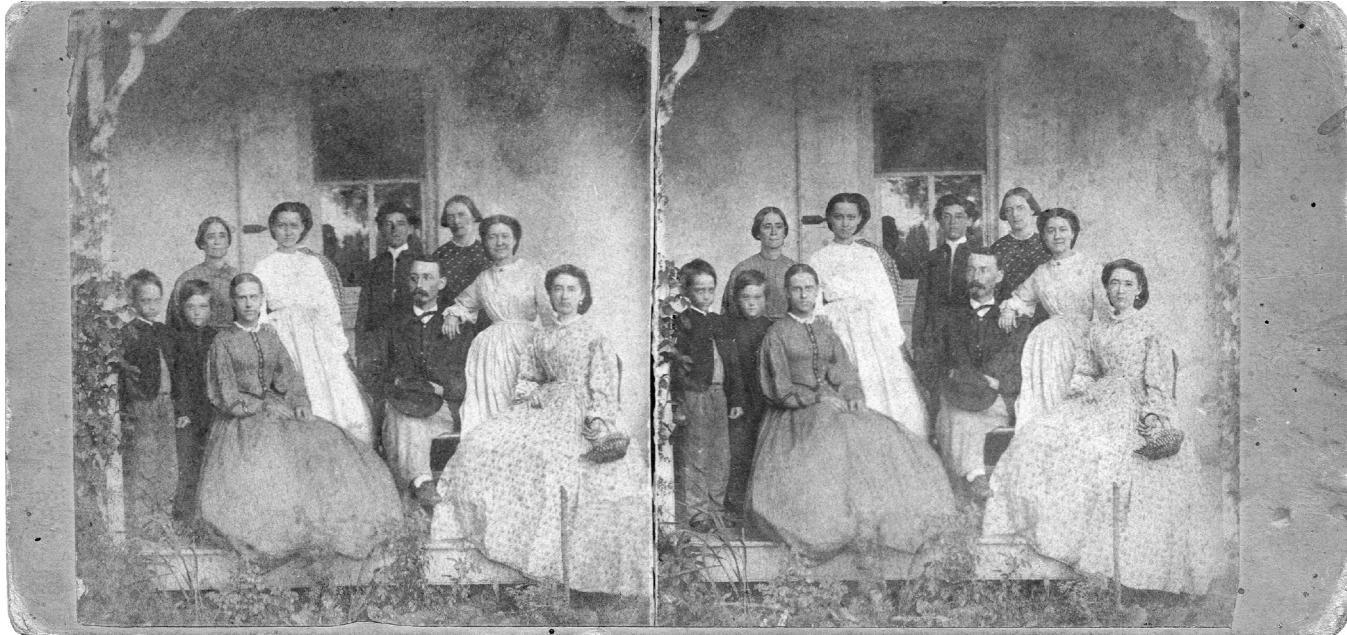
Upon leaving Omaha, Glover's peace-loving world would change dramatically as he left behind the Quaker culture and large Eastern cities he knew for the western expedition he so desperately desired.

The expedition was with one of two Indian peace commissions sent out by the U.S. Government. One headed up the Missouri River to Fort Berthold and Fort Union, while the second, which Glover selected, went to Fort Laramie, Dakota Territory. Regardless of previous treaty agreements, many settlers and gold speculators traveled through this part of Indian territory, disturbing the Indians' lives, the best of their remaining hunting grounds and their sacred lands. The government thus decided to negotiate additional treaties with the Oglala and Brule Sioux, and bands of the Arapaho and Northern Cheyenne to allow travelers safe access through the territory, to compensate them for the resulting damages, and to encourage them towards "civilization" by turning to farming. At the same time, the military was sent to build and secure forts along the Bozeman Trail to protect the settlers whether or not the Indians agreed to the treaties.

The 1866 Fort Laramie Peace Commission consisted of six men: E. B. Taylor, Superintendent of the Northern Superintendency of Indians at Omaha, Nebraska Territory; Frank

Lincoln's funeral cortege, by Ridgway Glover. On April 22, 1865, Lincoln's funeral train arrived at the Broad Street Station, Philadelphia and his coffin was conveyed through the city by hearse to Independence Hall. Glover's studio was on Arch Street, and likely the cortege did not go past his studio. It left April 24th, bound for New York City.





Lehmer, Assistant Secretary, also at the Superintendency; Col. Henry E. Maynadier ["Many Deer" to the Indians], Commander at Fort Laramie, Dakota Territory [now Wyoming]; Thomas Wistar, a Philadelphia Quaker like Glover; Col. R. N. McLaren, of Minnesota; and Charles E. Bowles, of the Indian Department. Col. Henry Beebe Carrington lead the military troops and Glover to Ft. Laramie, and thence on to establish Ft. Phil Kearny on the Powder River.

By early June, the commissioners and several thousand Indians had already gathered at Fort Laramie. The arrival of Col. Carrington and the U.S. Eighteenth Infantry on the 13th indicated to Red Cloud and other Oglala leaders, already weary of treaty agreements, that the U.S. government meant to have the land by whatever means necessary, thus igniting Red Cloud's war. The establishment of Fort Phil Kearney in Sioux hunting grounds further inflamed the situation.

As the first photo journalist to record treaty negotiations in the field, Ridgway Glover was in the middle of this volatile situation, but by both word and action, he never acknowledged or perhaps understood that he was in danger.

His first letter to the *Philadelphia Photographer* on June 30th, written during the treaty negotiations, indicates he was photographing the various activities. "I have been in this wild region nearly a month, taking scenes in connection with the Treaty that has just been made with the

Glover's group portrait of his father and mother, James and Elizabeth Lewis Glover, and other members of his family at their home near Mt. Ephraim, New Jersey. Ridgway's mother was one of 15 children, so identifying the others is challenging although two of the women are likely his sisters, Lydia and Maria. (Author's collection)

Sioux, Arapahoes and Cheyennes, and have secured twenty-two good negatives... that will illustrate the life and character of the wild men of the prairie... They will come in with the Commissioners. They return on the 2d of July."

The complex photographic process of applying collodion to the glass plates, sensitizing and exposing them while still sticky, and then developing them was a challenge. The water was muddy, hard and full of sand due to the rapid currents and out of the fifty negatives he exposed, more than half were unusable. This is critical as he was using up precious supplies. The frontier photographer had to carry everything except water. If anything happened to either equipment or supplies, photographic activities ceased until they could be repaired or replaced. Even in Omaha there were, "but few people [who] know much about the art," and the further he went into the wilderness, the more difficult it would be to restock. He would have to rely on the military to bring chemicals, etc., and they would be loathe to take up precious cargo space from much needed medical and other supplies.

Technical problems weren't the only obstacles Glover encountered: "I had much difficulty in making pictures of the Indians at first, but now I am able to talk to them, yet I get

pretty much all I want... I have succeeded very well with Indian ponies as you will see... Some of the Sioux think photography is 'pazutta zupa' (bad medicine)." Further, "Some of the Indians think they will die in three days, if they get their pictures taken... I pointed the instrument at one of that opinion. The poor fellow fell on the sand, and rolled himself in his blanket. The most of them know better though, and some I have made understand that the light comes from the sun, strikes them, and then goes into the machine. I explained it to one yesterday, by means of his looking-glass, and showed him an image on the ground glass. When he caught the idea, he brightened up, and was willing to stand for me." He also mentions making ferrotypes, ("tintypes") for the Indians. As he could not print his negatives in the field, it was the only process available to him for giving the Indians positive images, but his diplomacy also meant he was using up valuable supplies. Perhaps some of these tintypes have survived, but none have been identified and given their fragile nature, it's unlikely.

On the 30th of June, Glover photographed more treaty activities and reactions of the Indians. "To-day I was over trying to take the 'Waheopomony' at the great Brulie

Sioux village. The wind blew so hard I could not make but one passable negative, though I had some of the most interesting scenes imaginable. Here the division of the presents from the Government, was made and some 1200 Sioux were arranged, squatting around the Commissioners in a large circle, three rows deep. The village embraces more than 200 tribes (lodges) led by 'Spotted Tail,' 'Standing Elk,' 'The Man that walks under the ground,' and 'Running Bear.' 'The Man that walks under the ground' is a good friend of mine. He and the 'Running Bear' have had their pictures taken. I have been introduced to the other two, and they are friendly. So I took all I chose, or rather all I could."

He also hints at the dangers of being a frontier photographer. "There was a Mr. and Mrs. Laramie [Larimer] who used to take a mean style of ambrotypes here, but he died, and she was captured by the Indians, and after suffering many hardships, escaped and returned to the States."

Glover expounds on the scenery and wildlife, and goes into detail about images he takes on July 2nd at the end of the negotiations which may provide us with clues to identify existing Glover photographs. He photographed the fort from across the Laramie River, and had the good fortune, "to be present when Colonels McLean and Thomas Wis-

tar were distributing the goods to the Chiefs, and although the interpreters were discouraged, and the Indians seemed unwilling, Thomas and McLean at last persuaded them to sit, and I got a stereoscopic group of six Ogholalla, and eight Brulie Sioux. The wind was blowing, and the sand flying. The negative is, therefore, not quite clean, but all the likenesses are good, and they can be readily recognized. They are, BRULIES: 'Spotted Tail,' 'Swift Bear,' 'Dog Hawk,' 'Thunder Hawk,' 'Standing Elk,' 'Tall Mandan,' 'Brave Hear,' 'White Tail,' and OGHOLALLAHS (They pronounce it), 'The Man that walks under the ground,' 'The Black War Bonnet,' 'Standing Cloud,' 'Blue Horse,' 'Big Mouth,' 'Big Head.' The Signers of the Treaty."

The two images of the fort plus the group portrait of the Indians who signed the treaty brings the total of known, good Glover negatives to twenty-four. As he makes no further reference to the negatives, we must assume they were given to the Commissioners as planned.

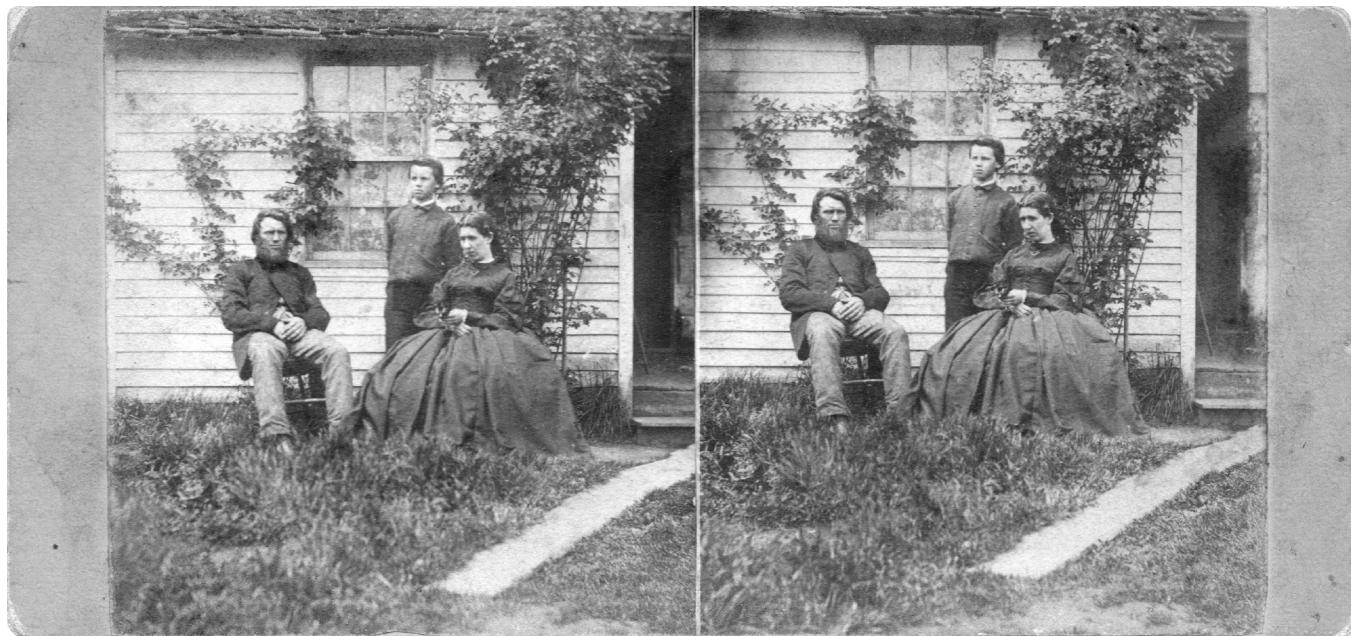
Glover then starts the next phase of his trip—the journey to Fort Phil Kearney. He leaves Fort Laramie on July 18 with one of Carrington's wagon trains under the command of Lt. Templeton. The party consisted of six other officers, the post chaplain, ten privates, nine drivers, three women, five children, a Mr. White

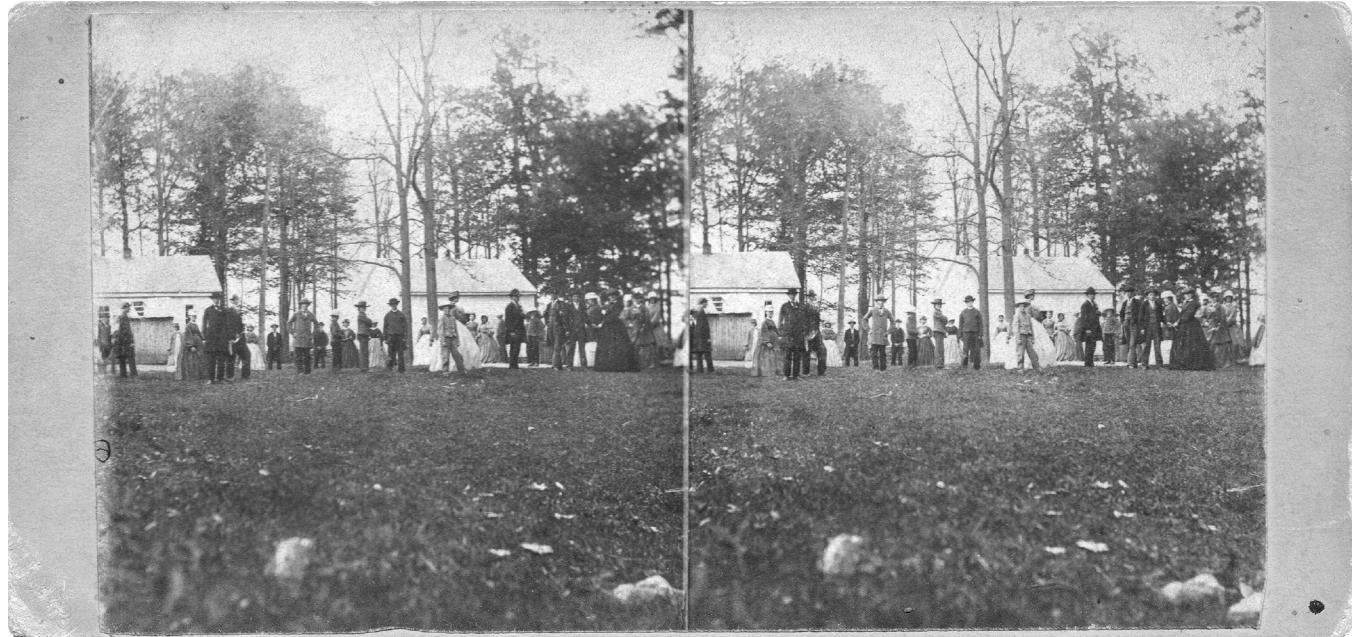
and Glover. The first seventy miles or so there was little scenery worth photographing until he makes a stereoscopic view of the Platte River above Buyer's Ferry.

Glover's first impressions of the Indians from the treaty negotiations were, "lazy, sleepy red man treating for peace and friendship" but that view would soon change. After three more days travel they reached Fort Reno and about July 22 reached Crazy Woman's Fork of the Powder River. "[The Indian] has since appeared to me as the active, wide-awake savage on the war-path" The party was surprised by Indians at the fork. Lt. Templeton returned to the group ahead of a string of Indians and Lt. Daniels was killed. "Our men with their rifles held the Indians at bay until we reached a better position on a hill, where we kept them off until night, when Capt. Burroughs...coming up with a train, caused the red-skins to retreat. They looked very wild and savage-like while galloping around us." Instead of defending the party, Glover reacts as a photographer. "I desired to make some instantaneous views, but our commander ordered me not to."

Burroughs lead them back to Fort Reno where they restocked and then joined two other trains before heading out again. This time they were not attacked and Glover made a picture of the battle ground. Twenty miles beyond they stopped at Clear Creek where they again encountered Indians. "Cheyennes came into camp; but my collodion was too hot,

Ridgway's portrait of his cousins, Jonathan Watson Lewis, his wife, Hanna Jane and their son Eugene, taken in Pendleton, Indiana before May, 1866 when their daughter Elizabeth was born. (Author's collection)





During one of his trips to Indiana, Glover photographed the Busby School picnic in either 1865 or 1866. The "Little" or Primary school is on the left, the "Big School" is on the right. Busby was an early school in Spring Valley, 2.5 miles east of Pendleton.

(Author's collection)

and my bath too full of alcohol, to get any pictures of them, though I tried hard. They attacked our train in the rear, killed two of the privates, and lost two of their number." The next day, ca. July 24, they finally reached Fort Phil Kearney. "I am surrounded by beautiful scenery, and hemmed in by yelling savages, who are surprising and killing some one every day. I expect to get some good pictures here..."

Glover's third and last letter to the *Philadelphia Photographer*, written in August, was not published until December. He is living in the Pineries with a detail of wood choppers six miles from the Fort at the foot of the Big Horn Mountains. Although he had hoped to send more information on his photographic activities, that was not to prove the case. "Here I have been waiting for the medical supply train to come up, to get some chemicals, being at present in a 'stick,' but, though unable to make negatives, I have been enjoying the climate and scenery, both being delightful." Not only has he run out of supplies, but he broke his ground glass and had to make a new one using charcoal from soft wood to polish the glass.

His letter also relates that he spends much of his time hiking alone for days in the mountains, sometimes traveling fifty miles, again unconcerned for his safety. The most dangerous situation he acknowledged was an encounter with a grizzly bear. Noting that he

decided not to shoot it as, "had I fired, you would have received no more letters from me," which was prophetic. The same issue of the *Philadelphia Photographer* that carried his letter also carried the following:

"Obituary. Our apprehensions concerning our Indian correspondent, Mr. Ridgway Glover, have proven too true. On the 14th of September, he left Fort Philip Kearney, with a private as a companion, for the purpose of making some views. It was known that the hostile Sioux were lurking around, but, knowing no fear, and being ardent in the pursuit of his beloved profession, he risked everything, and alas! The result was that he was scalped, killed, and horribly mutilated." The obituary notes, "The study of the red man was a favorite one with him, and he asserted his belief that they would not hurt him."

A friend of Glover's and the Post Chaplain both wrote letters to Frank Leslie's *Illustrated Newspaper* concerning the death of their photographic journalist. Several accounts have been written and they vary greatly in detail. David White, the Chaplain who traveled with Glover to the fort writes, "...he was coming from a cabin, some six miles from this place, by himself, when he was killed by Arapahoe Indians (supposed to be) and scalped. His body was recovered and brought in, and will be buried in

the Post burying-ground.⁸ He was shot with a ball and instantly killed, the ball passing near his heart. I mention this fact that his friends may be relieved of the horrors of savage torture."⁹

Samuel Peters, another of Glover's friends, tells a different story in the same issue of Leslie's newspaper: "He was out sketching for you—his long absence occasioned no little anxiety—and a party went out (members of the 18th Infantry), and found his body. The head was found a few yards off, completely severed from the trunk, scalped. The body was disemboweled, and then fire placed in the cavity. His remains, horribly mutilated, were decently interred, and search made for his apparatus, but it could not be found."

F.M. Fessenden, a musician with the Eighteenth U.S. Infantry Band at the Fort provides additional information. He believed Glover had a camera outfit with him and was taking views for *Leslie's* at the time of his death. Fessenden had often joked with Glover about his long yellow hair and that the Indians would delight in clipping it for him, but Glover remained firm in his belief that they would think he was Mormon and therefore safe. Fessenden writes that his prediction proved correct. When he and two other men found the body, "...they had clipped

that long hair, taking the entire scalp. He was lying on his face, and his back was slit the entire length. Several arrows were sticking in the body."¹⁰

Not only do the reports of Glover's death and subsequent treatment of the body vary between those who were there, even the date of his death ranges from September 14 to the 17th, with Sunday the 16th most likely correct.

Besides the fate of his treaty negatives, the second major photographic question that has enticed historians over the years is whether or not Glover took photographs at Fort Phil Kearny. The crux of the problem depends upon whether he was able to restock his supplies and if his camera was functional. A medical supply train did eventually get through, but whether he received photographic chemicals or persuaded the military to let him use critical medical supplies for photography is a matter of speculation. I doubt the military would value his photographic endeavors over medical needs.

The *Philadelphia Photographer* claims he was out making views; Fessenden believed he had a camera and was taking photographs; Peters says he was out sketching which is more likely as no camera equipment was found near the body. Carrington wrote to Glover's brother that the only personal possessions he had left

were a few letters and incomplete photographic equipment.¹¹

Although no equipment was found, there may not have been sufficient time for those who found the body to make a safe and complete search, or perhaps it had been destroyed by the Indians. It is possible, however, that he had his remake ground glass and camera with him and may have used it like a camera obscura, focusing the image on paper and then tracing it rather than recording the scene on a sensitized emulsion. Basically the same technique he used to demonstrate photography to the Indians at the treaty negotiations. Further, photographic supplies were not needed and this would also explain why his effects did not include a complete camera outfit. Either way, unless Glover's photographs are located with the proper provenance and identification, this aspect of his photographic activities must remain a mystery. Personally I think Glover had neither the necessary supplies nor complete photographic equipment to enable him to photograph Fort Phil Kearney.

The fate of his Fort Laramie negatives, however, may yet be solved. According to Glover, the Peace Commissioners were to bring the negatives back with them and then forward them to Philadelphia for printing. Certainly the Commissioners returned with their reports. Of the

six who attended the negotiations, the three most likely to go to Washington, D.C. were Edward B. Taylor, the President of the Commission, who probably presented his report in person; Charles E. Bowles of the Indian Department, and Thomas Wistar, the Quaker from Philadelphia.

Assuming that the negatives made it back East intact, two possibilities can be suggested as their most likely fate. If Thomas Wistar returned home to Philadelphia instead of going on another mission, he is the most likely candidate to have transported the negatives to Glover's printers. Photo Historian Robert Taft states that the negatives did reach Wenderoth, Taylor and Brown in Philadelphia and were printed although his source is not noted.¹² Teasingly, Wistar's papers in the Special Collections of Haverford College include photographs of Indians, none of which are associated with Ft. Laramie, but his papers do contain evidence that at least one of Glover's negatives did survive the return trip—a carte de visite of the 1866 Peace Commissioners. The entire Commission is present, identified, and posed in front of a wooden building. Another copy of this cdv in private hands carries the imprint of "D. Hinkle, Germantown," which is a suburb of Philadelphia. [Neither copy available for publication.] Clearly the commission did not sit for their group portrait in Pennsylvania, thus the image had to have been made during the time they

The 1865 Busby School picnic photographed by Glover. The boy holding the white hat is Jay Lewis, Joseph and Elizabeth's son. (Author's collection)



were convened and the only likely photographer was Glover.

Further, the print itself appears to be half of a stereographic pair with an arched curved upper edge, a format that Glover favored. But what of the rest? As important as these photographs would have been, especially after the Fetterman Massacre at Ft. Phil Kearny three months after Glover was killed, and the ensuing governmental inquiries, if negatives had been available they would have been printed and copies would have survived. To date no positively identified image of Native Americans under Wenderoth's imprint has surfaced.

A second, and perhaps more likely explanation of the fate of Glover's negatives, is that they made it back East, but got no further than Washington, D.C. In 1868, the U.S. Government again held treaty negotiations at Fort Laramie and Alexander Gardner accompanied the Peace Commission to record the events. Gardner was an experienced, master photographer, whereas truth be told, Glover wasn't. While Gardner also had to contend with the difficult regional photographic conditions that Glover encountered, he nonetheless knew how to frame and focus shots. Yet when one compares the known stereos of Ft. Laramie, (unfortunately I do not own any of these rare cards and thus can not illustrate them here) varying levels of skills can easily be detected. Many of these views are sub-standard to those normally produced by Gardner in the field. There are also general camp scenes not tied to specific individuals or events, such as shots of Indian ponies, and further several match some of the scenes described by Glover.

Thus it is my belief that Glover's negatives, which would have been generic wet-plate negatives, made it to Washington, D.C., were given to Gardner and later printed along with his own. It is important to note that not all of the Ft. Laramie views carry Gardner imprints. Earlier in his career when Gardner worked for Mathew Brady, it was his position that photographers should be credited for their work instead of the studios. It seems reasonable that Gardner fulfilled the government's plan to print Glover's negatives, using those images to round out the

photos he took later, and as they appear on the same mounts Glover's connection disappeared.

Unfortunately Gardner's Fort Laramie negatives have also not been located. If found, the chemical composition of the collodion would prove or disprove my hypothesis. Each photographer had their own "recipe" which was chemically unique. Fingerprints, too, are common in the once-sticky emulsions and while names could not be attached to specific prints, they could be compared.

At every turn in this quest, while we know a treasure was produced, I have not gotten far in finding it. Fortunately fortune favors those who keep searching. In the mid 1990s, one lot in an auction by John Saddy listed a group of photographs taken by Ridgway Glover. The lot consisted of stereographs Glover had taken in 1865 and 1866 of his family, both in Camden, New Jersey and Pendleton, Indiana. Included in the lot was a modern photographic copy of a portrait of Glover, annotated with events in Glover's life. The copy portrait was made by an Indianapolis department store, close to Pendleton, where Glover's relatives lived. The stereos carried both vintage and modern notations identifying people of the Glover and Lewis families. Two of the views also carry vintage notations of the names of the presumed owners of the cards, "J. B. Lewis," Glover's cousin, John Baldwin, and "L. J. Fussell," Elizabeth or "Lib" as she was known, who lived with the family and must be related to Elizabeth Moore Fussell, John Baldwin's wife. The physical condition of these family stereos shows that they were clearly important to the family and viewed many times, no doubt remembering Ridgway's visit when they were photographed and subsequent events. Although we do not know who made the later notations, no doubt it was a relative interested in preserving family history.

The provenance of the cards notes that more photographs existed. The auction lot was previously owned by Gordon Hoffman, who obtained them from an antiques dealer, who purchased them with the remains of an estate sale in Indiana. Frustratingly, other photos had been sold during the estate yard sales before the

dealer acquired the remains, but what they depicted is unknown. So close, and yet so far! Genealogical searches via the web have allowed me to contact some of Glover's descendants, but to date none of their family photographs includes Native Americans.

While Glover's most important photographs have not been found, fruitful new leads may yet open up on the web. Hopefully it is only a matter of time before Glover's missing images, and indeed Glover himself, are found, or the story of their fates are uncovered. The scholarly hunt continues.

Notes

1. Glover's "Photography Among the Indians," & ed. notes, *Philadelphia Photographer*, Aug., Nov. & Dec., 1866.
2. Biographical, genealogical information and life event dates on the Glover family come from the 1860 Census for Haddonfield, Newton Township, Camden County, N.J.; Quaker Meeting Records and documentation with grave site data for Joseph Glover, Friends Cemetery, Pendleton, Indiana.
3. *Philadelphia Photographer*, Aug. 1864.
4. Glover's Lincoln funeral stereos (26) are in the rare book dept., Huntington Lib., San Marino, Calif.
5. Glover's corres. with the Smithsonian are in Record Units 26, box 6; RU 52, box 24; & RU 53, vols. 34-35.
6. The disastrous fire occurred on Jan. 24, 1865. See *Stereoworld* 2009 vol. 35 No. 3.
7. Charles W. Martin, "Herndon House Register, 1865-1866," *Nebraska History* vol. 48 No. 1, spring 1967.
8. The post graves were disinterred and reburied at the Custer Battlefield National Cemetery in 1888, however, probably because he was a civilian, Glover's body appears not to have been moved. Surveys of Ft. Phil Kearny a few years ago suggest the location of a 2nd cemetery with a few graves, one of which may well contain Glover.
9. *Frank Leslie's Illustrated Newspaper*, vol. 23 No. 578, Oct. 27, 1866, p. 94
10. Grace Raymond Hebard and E.A. Brininstool, *The Bozeman Trail: Historical Accounts of the Blazing of the Overland Routes into the Northwest, and the Fights with Red Cloud's Warriors* Arthur H. Clark Company, Cleveland: 1922, vol. II, p. 96
11. Father Barry Hagan, "Ridgway Glover," in *Portraits of Fort Phil Kearny*, The Fort Phil Kearny/Bozeman Trail Association, 1993, p. 42
12. Robert Taft, *Photography & The American Scene* (Dover Books, NY), 1938 p. 276

In South Korea, There's A 3-D Venue Like No Other

In addition to being General Secretary of the SSA, I'm also Editor of *Stereoscopy*, the journal of the International Stereoscopic Union (ISU). In this column, I'd like to switch into that role, and talk about the ISU's upcoming World Congress in Korea.

For those of you not familiar with the organization, the ISU was formed in 1975 to bring together active stereo photographers and other 3-D content producers from all over the world. Currently the ISU has about 1000 members from over 40 different countries.

The Society and Beyond

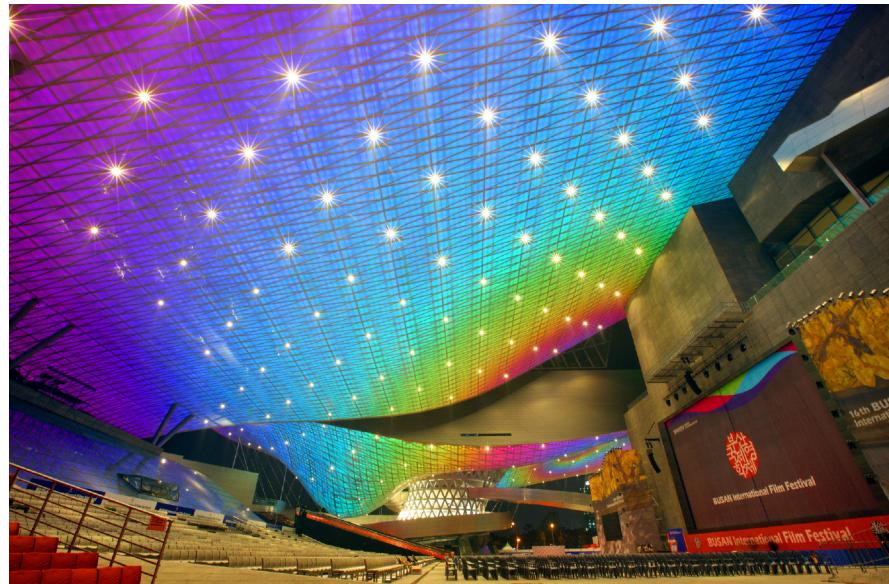
The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers
by David Kuntz

ISU members receive *Stereoscopy* quarterly. This small format, full color magazine focuses primarily on 3-D image making, with in-depth articles about 3-D photographic equipment, techniques and technology. It also provides a regular showplace for the work of 3-D artists, worldwide.

The main activities of the ISU are its World Congresses, held every other year in one of the member countries. The 2013 Congress was located in Slovenia, and this year's event will be in Busan, Korea, September 6-11. The 2017 ISU World Congress will be a joint convention with the NSA, and will occur in Irvine, California.

The principal emphasis of the ISU is on 3-D image making, rather than 3-D history and image collecting, and the Congress activities reflect this. Projected 3-D shows dominate the Congress schedule. For this year's Congress in Korea, projection will take place in the Busan Cinema Center, the same location used for the Busan International Film Festival (BIFF). This is an extraordinary venue, covered by a "Big Roof" customized with 42,600 artistic LED lights to produce dramatic, colorful displays.

The other major Congress activity is a series of outings, often designed to provide opportunities for photog-



The 2015 ISU World Congress projection will take place at the Busan Cinema Center.

raphy. Busan should be a particularly good choice in this regard. It is Korea's second largest city, and offers a wonderful blend of natural beauty and man-made attractions. These include:

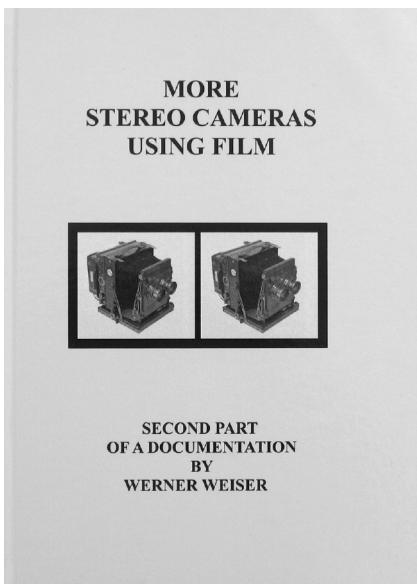
- Korea's oldest temple, Ocklun Sun Won.
- Shinsegae Centum, the world's largest department store.
- Busan Aquarium, which is the largest in South Korea.

- Haeundae Beach, one of the most famous and beautiful in Korea
- Jagalchi Market, Korea's largest seafood market.

I encourage you to join the ISU and come to the World Congress in Korea. More information on the ISU is available on the web at www.stereoscopy.com/isu/, and on the Korean Congress at www.3dkiss.org.

Updated Stereo Camera Book

More Stereo Cameras Using Film by Werner Weiser of Germany adds 175 more cameras to his 2004 book *Stereo Cameras Using Film*, which documented 136 stereo cameras. Each camera is shown in three black and white pictures on a *Stereo World* size page and is described in detail on the opposite page in English. The documented cameras were manufactured between 1893 and 2011. The hardcover, 365 page book is available only from the author at werner-weiser@arcor.de for U.S. \$72.00 plus U.S. \$20.00 postage to U.S.A. addresses.



Sylvia Dennis 1944 – 2014

Stereo World Subscription Manager and my wife of 46 years Sylvia Dennis died September 26, 2014 from a slow but incessant bleed in the right frontal lobe of her brain where wide meningioma tumor regrowth and the effects of 2004 radiation treatments had damaged the tissue. She declined any new surgery for temporary relief and was in home hospice care for several days. The usual survival time for her particular type of malignant, aggressive and rare meningioma is three or four years at best, but she led a busy life for ten years after surgery and focused radiation successfully restrained tumor growth. (Initial surgery in 2002 had removed a more common, benign meningioma at the same site but a 2004 follow-up MRI scan revealed sudden new growth.)

She was easily the most exceptional and fortuitous discovery that I (or anyone I know of) ever brought back from the Oregon coast, where we met at a two-day symposium discussing "Is War Inherent to Man?" She had smuggled in a bottle of Mateus wine, which we shared during the evening dinner. Sometime during a later walk up the beach in a misty rain we began to fall in love, and we were holding hands by the time we headed back to the suddenly very somber and academic proceedings indoors.

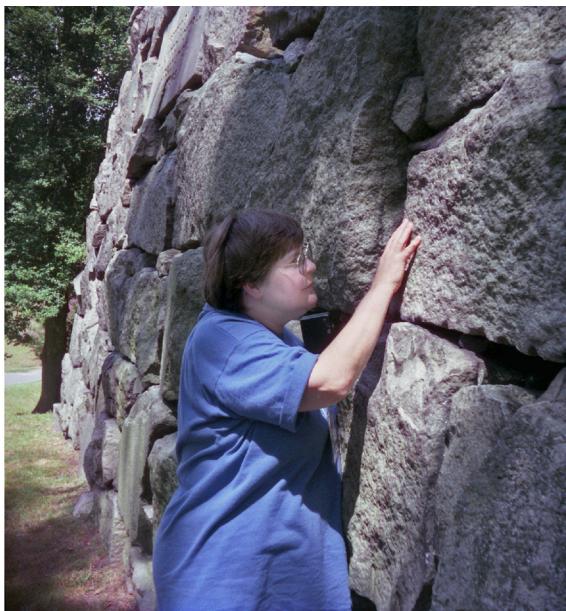
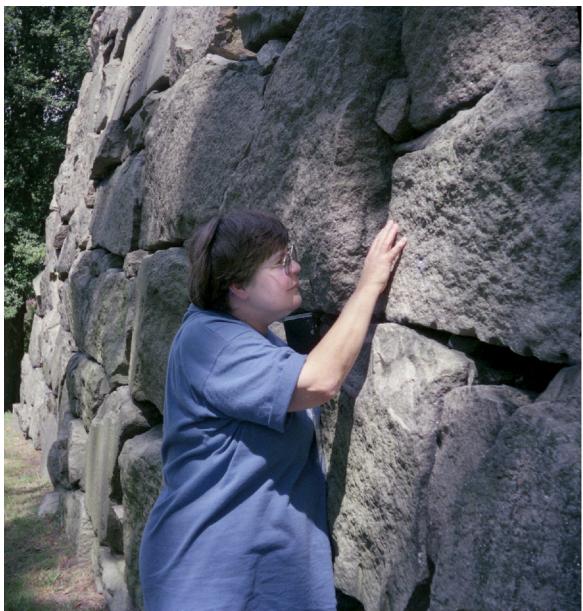
By the next morning, she had decided not to return to her boyfriend in New Mexico (a promising physicist offering a life of security and comfort), and came home with me, a photographer working in a processing lab and a would-be writer offering love, life in a two-room apartment and the occasional excitement of movement politics. Her dual majors in history and anthropology and her stories of archaeological digs around the state had solidified my interest. I knew this was a woman I could follow anywhere, for the rest of my life.

Within a few months, she had abandoned that potential career for marriage and children, even postponing graduation until a few years after the birth of her first child. With me, she became an early member of Portland's "underground" *Willamette Bridge* newspaper collective in late 1968, combining motherhood with progressive political activism over the next several years. Her later employment ranged from operating an antique elevator at Montgomery Ward to the kitchen of a trendy restaurant, later managing the Reed College Coffee Shop where she was often able to calm panicky students by going over their papers with them. With two daughters in school, she was active in PTA functions, including running the Portland Pub-

lic School Clothing Closet where donated items were personally matched to students lacking everything from shoes to coats.

None of these jobs met the expectations of a college graduate, and by 1982 she had probably lost hope of the wide travel experiences her education could have made possible. But that year we attended our first NSA convention (in San Jose), where she met a variety of interesting people from the 3-D community. Within the next few years, thanks to the NSA, she would travel to locations all over the U.S. attending conventions with me and exploring a variety of historic sites on convention tours or on her own.

Even more unexpected was the international travel to ISU Congresses, which took us to countries from Switzerland to the Netherlands to England and Australia, with side trips to France and Germany. Her delight at these experiences was as wonderful to see as the places themselves, and I like to think those trips compensated in some tiny degree for the life of an archaeologist she missed by marrying me. Some of my favorite photos of her are from those NSA and ISU trips. One in particular caught her in an enchanted moment, sitting on a bench on a bridge in Zurich listening to the bells of the city ringing out the hour from every



A fascinating opportunity for any student of history, Sylvia examines the base of the 90-foot pyramid monument to Confederate soldiers in Hollywood Cemetery, toured by NSA members during the 1998 convention in Richmond, VA.



Ready at the NSA table by the entrance to the Trade Fair at the 2013 3D-Con, Traverse City, MI.

direction. We had just arrived for our first European experience, and the moment was one she would speak of for years to come.

When she took over from Lois Waldsmith as Subscriptions Manager in 2000 she became a key part of the NSA herself, recording by hand in oversized loose-leaf binders the joining and renewal data of every member for 14 years until three weeks before her death. She became the primary mail contact for members, helping them with subscription or

payment problems of every description. Staffing the NSA table at conventions, she became the face of the organization, reminding members to renew, selling back issues and whatever books, reels, buttons etc. were currently available or simply chatting with those who had become friends over the years. (She could talk easily and enthusiastically with nearly anyone she met, her conversations often branching into amazing digressions I feared would require hours in relocating the

original subject. But people enjoyed her personality and wide range of interests, which kept adding more NSA friends.)

She took the job seriously, performing it through her series of brain surgeries and treatments that started in 2002. A look at her handwriting in the membership records or on bank deposit slips reveals the ups and downs of her condition over the years, reflecting not so much tumor growth but changes in her anti-seizure medications, which when properly adjusted left her handwriting considerably better than mine. The same was largely true for her mobility at conventions. She needed a walker, for instance, to get around at the 2009 convention in Mesa, Arizona, but a change to a different medication shortly after that allowed her to walk on her own (with frequent rest stops) by the 2010 convention in Huron/Sandusky, Ohio. Receiving the 2013 Robert & Lois Waldsmith Award for Meritorious Service at the banquet that year left her in tears of surprise and joy over an honor whose timing, in hindsight, could hardly have been better.

Even with tumors reaching a dangerous stage of regrowth (unknown to us at the time), she remained determined, slowly walking through the Tennessee heat on the day long

(Continued on page 40)



Sylvia holds a young wallaby at Featherdale Wildlife Park near Sydney on a tour during the 2001 ISU Congress in Australia while Phyllis Maslin and Lawrence Kaufman watch in the background.



Stereoscopic Images used as an Aid to Painting

by Michael Taylor

As a child I was captivated by some stereoscopic View-Master reels I had featuring scenes from the TV series *Flipper* (about a dolphin). In particular I found the reflections in the sea, its transparency and the watery illusion of depth irresistible. Many years later, as a figurative painter this fascination would come to my aid when finding myself faced with the very practical problem of tackling portraits of busy people who were often in no position to give the time I needed to work entirely from life.

I had tried taking reference photographs, but found them to be next to useless. The process of conversion to 2D prints irreversibly lost information at all ends of the visual spectrum. It reduced the spatial content to a guessing game dependent on perspective and a few ambiguous clues relating to scale. Highlights were bleached out, shadow areas were formless and lacking in detail and skin tones were flat. Finally, the delicious surface texture of things: the reflected light, the sheen and sparkle were missing. In short, one could do little more with them than make a representation of a photographic representation. The all-important engagement with the subject was lost.

I struggled on for a while, even considering giving portraits up as being beyond me on a practical level, painting as I do very slowly and preferring to work in the sitter's own environment. Then one afternoon, while out for a stroll with my wife, we passed a camera shop displaying a Sputnik medium format stereo camera. Fascinated by its unique ugliness, I pointed it out, and sensing that it might be a solution to something, she said without hesitation "Buy it!" which I did (needing little encouragement). After a brief struggle correcting most of its many faults (new light seals, fitting internal baffles, dismantling the lenses and blacking the edges to reduce flare, and finally resetting the lens focus) it turned out to be the best £200 I've ever spent. I also joined the Stereoscopic Society, which was a tremendous help with technical matters and supplies. Initial experiments with it quickly made it clear that transparencies provided by far the most useful results for my purposes.

The viewer provided with the Sputnik was optically poor, but replacing the lenses with objective lens units from an old pair of binoculars of suitable focal length, and fitting opalescent plastic to the rear of the slide holder produced an



Fig. 2.

extremely high definition viewing experience that is immersive and spatially precise. It also turned out that the lens separation exactly matched my interpupillary distance.

The advantages from my point of view were immediately apparent. If the film is correctly exposed, there is a hugely improved capture of surface texture and shadow detail. Any spatial ambiguity is all but eliminated and reflected light, surface sheen or reflections are convincingly portrayed. Crucially, the transparency of skin was captured revealing the delicate blue veins beneath. Instead of bleaching out, highlight areas contained usable information, and the shadowy space under a chair which is murky and undefined in a print, becomes a complex place of air and



Fig. 1.

plottable floor surface, full of incident and mystery. The large format allows the eye to roam around the space, and the effects of constancy scaling (the mental process of apparently increasing the size of distant objects of interest despite their actual area on the retina) can still be experienced to some extent. The only real disadvantage is the absence of motion parallax which renders everything very static. Painting in front of a model involves frequently moving one's head position slightly to combine many different viewpoints. Taking several views from marginally different positions and regularly switching between them can compensate a little for this limitation.

When we confront a scene our mind's eye scans the space and zooms in on certain elements and exaggerates or distorts them in response to their perceived importance, or emotional value. A single photographic print mostly denies us this response; the content has already been condensed, measured, plotted and processed. The same is also true to some extent of stereo prints (as opposed to transparencies), for while they do exhibit some of the 3-D qualities required, they are unsuitable to work from as they suffer from many of the same drawbacks as 2-D prints: they lack luminosity and sense of air, lose surface detail, have a reduced dynamic range and have a tendency to render things as cardboard cut-outs.

It was apparent that the information conveyed by the transparencies was not just doubled, but increased by a factor of something in the order of six. After all, binocular vision evolved partly as a very effective



Fig. 3. Courtesy Holburne Museum, Bath

camouflage breaking device, so it is hardly surprising that comparing the two views reveals more than the sum of the two parts. We have an astonishing sensitivity to surface texture,

and it never ceases to amaze me how two apparently identical photographs of a piece of birch bark combined in a stereoscope unexpectedly

Fig. 4.





Fig. 5. Courtesy National Portrait Gallery, London

reveal an otherwise completely invisible moth.

Using these lovely transparencies, I have found that I am freed up to concentrate on the bits that really have to be done from life: the face, the eyes, the psychological elements and capturing the pose and presence of the person. During periods when the subject is unavailable I can now set up in the studio with an armature attached to a tripod (Fig 1) next to the easel with an array of viewers containing a little virtual sitter in its own true plotted space. By turning my head a little, I can effortlessly glance at a remarkably convincing recreation of another space. This device has freed both me and the sitter not only to render clothing, props, furniture etc. in my own time, but also to refer back to the original pose as the painting progresses without the risk of losing my way. I have recently added a digital Fuji W3 to the line-up, which although limited,



Fig. 6.



Fig. 7.



has the advantage of an ability to zoom in on a detail and scroll around, which in the case of painting eyes, with their liquid reflections and highlights is very useful. The lack of lenses with the auto stereo screen is quite liberating. The awful lurid colour of the W3 LCD (why did they do that?) can be corrected in the PC with StereoPhoto Maker, and then fed back into the camera as an MPO file. In order to avoid distortion created by the over wide lens separation and focal length I zoom in to the 35mm equivalent of about 70mm to take the shots

On a practical level I take a range of different exposures and versions of the pose, and have learnt with experience to cover nearly all eventualities. I also now take a number of sequentials with an SLR fitted with a 50mm lens for certain detail work such as jewellery, or objects of particular significance (sometimes a 35mm lens for interiors). I had a friend make up a very effective steel device of parallel bars (Fig 2) which allows me to move the camera quickly and accurately between shots and adjust the separation according to distance.

Any slight movement between shots makes this unsuitable for pictures of the face, but hands and drapery are fine. Using an old wartime metal box stereoscope fitted with the focusing lenses from two defunct Lubitel twin lens reflex cameras gives the perfect focal length for



Fig. 8.

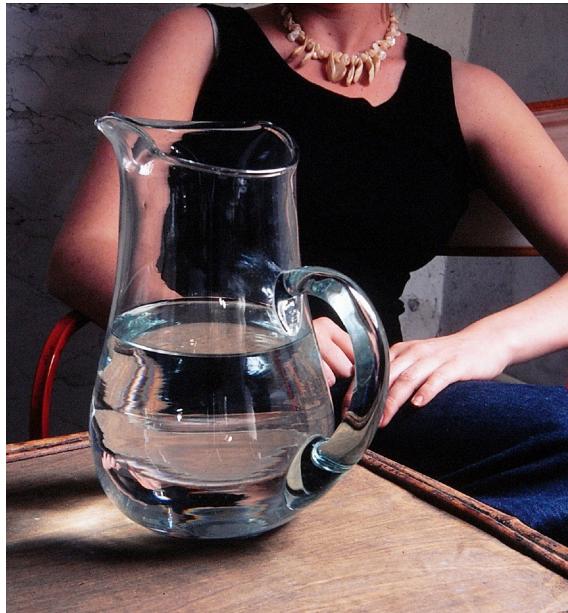


Fig. 9.





Fig. 10.

viewing, and a pin sharp, distortion free image.

For close ups of faces I have found that due to the high quality of the Russian optics, chips cut from the Sputnik slides viewed in 35mm RBT mounts give very usable detail shots. I take everything at f16 or f22 for optimum depth of field. Incidentally, the lens separation and focal length together with small image size make a Realist format unsuitable.

For transparency film I use Provia100 which although slightly contrasty gives a pretty good colour balance. It's a shame that Kodak no longer make their films, as I found the colour and contrast more natural.

To illustrate the process in practice I will use my portrait of jazz saxophonist and composer Andy Sheppard, a commission for the Holburne Museum in Bath. (Fig 3)

All the main compositional work and the under painting were done from life in his studio in Bristol, as were the head and hands, but I didn't feel I could reasonably ask him to sit there with a heavy saxophone on his knees for ten days. Quite apart from his having a bad back at the time (an occupational hazard apparently) the instrument was in constant use, so I was unable to take it away with me. This left little option but to work from the stereo slides (Fig 4) which I found conveyed the lovely brassy patina, complex form and highlight dynamics very well indeed. To render the delicate engraving beneath the sheen on the horn would have been impossible without them.

Only when the sittings are underway do I get out the stereo camera,



Fig. 11.

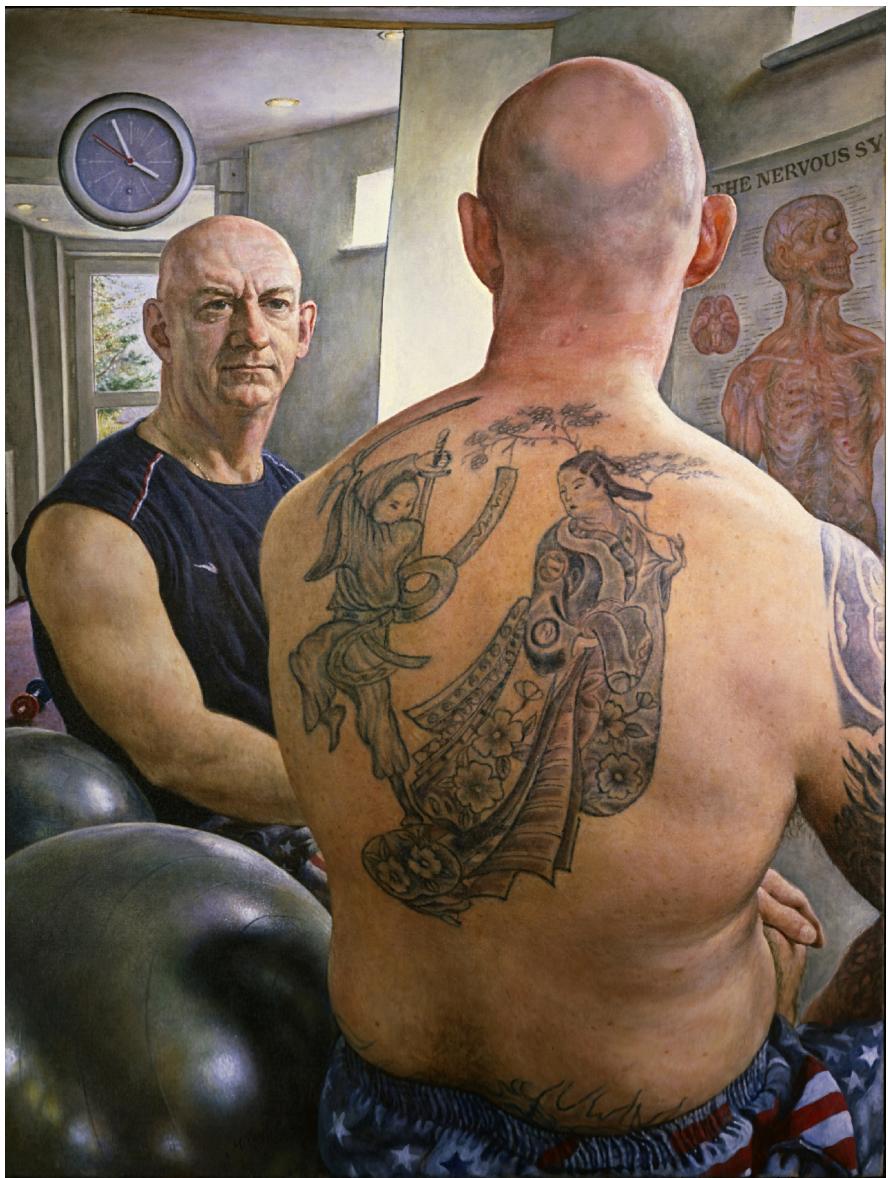


Fig. 12.

Fig. 13.



with the aim of trying to ensure that the photos resemble the painting as far as possible. This means that the composition, likeness, tonal values and colour balance are established from life *before* attempting to seek aid from the transparencies. Good as they are, they are no match for the subtle range of hue and tone discernable by the human eye, and are therefore unsuitable as a starting point.

Another commission which relied on support from the stereoscope was my portrait of crime fiction writer PD James in the National Portrait Gallery. (Fig 5) I was very keen to include an enigmatic statuette of a veiled bride (Fig 6) which was in her living room to make a kind of double portrait, so in order to avoid too much disturbance to a new novel being plotted at the time, I elected for the virtual option to complete it. Satisfactory work could also be done on the glasses, with their rather sinister reflection in the table top, back in the studio. (Fig 7)

Even though I often distort and change things around for creative purposes, these slides can be very useful for those little bits of difficult to retain information, such as in Girl with Jug (Fig 8 & 9) where I needed to refer to how the figure looked refracted through the water, or handle.

Which leads me on to where stereo pairs really deliver the goods (and back to *Flipper*) which is their ability to describe transparent and reflective materials. In *Seated Figure*



Fig. 14a.

with *Three Tiered Table* (fig 10) I wanted the girl to gaze down at, and simultaneously through her own reflection, into a spatially altered under/inner world that follows subtly different rules of perspective.

In the transparencies (fig 11) the glass surface is well defined as a plane by specks of dust, scratches and smudges, but allows one to fall through it into the space below whilst retaining a fully modeled reflection. This was very tricky and

time consuming to work on, so unless the sitter could be present all the time,

would have been near impossible. Likewise, the distortions to the tattoos caused by the contours of Paul Beckett's back (figs 12 & 13) are well mapped and can be clearly understood, but would require a lot of his time to do them justice. Consequently, the skin and form of the back was painted mostly from life, the tattoos from the slides.

Dismantling several pairs of charity shop binoculars to obtain parts for viewers had an unexpected benefit. I

had as a consequence a number of prisms lying about, and being an inveterate fiddler about with anything optical soon accidentally made a pseudoscope (much scoffing and comments such as "you said it..." from my wife). This transposes to one eye the image seen normally by the other eye, and so effectively reverses depth perception. I wandered about the house gazing in complete wonder at a strangely transformed back to front world. Objects in the foreground were pushed through the far wall, while receding floorboards turned inside out until they were seen as if from underneath. Bits of tree outside the



Fig. 14b.



The author painting a broken camera.

Seated figure with Hair Bun.



window floated in the foreground and the convex and concave became inverted. Constancy scaling went completely haywire. After a while though, my mind seemed to wrestle it into some sort of intelligible hierarchy: strong perspective clues seemed to override stereoscopic ones, but any ambiguity and the space would reverse abruptly. This fascinated me (I have since learned that Escher used one) and I began to introduce and experiment with some of these effects in my non-portrait work. The whole history of representing the world in western art since the Renaissance has rested on the vanishing point. Everything runs from front to back, away from the eye of the artist towards infinity, or vanishing point using scale clues and perspective. This delightful optical toy seemed, while retaining airy space and tangible surface textures, to offer clues to an alternative version. Figure 14 shows details from a couple of paintings in which I have attempted to exploit this phenomenon, with varying levels of success, to expressive ends.

Ambiguity stimulates the imagination, and therefore also stimulates creativity. It poses impossible to answer questions in the mind of the viewer which in turn stimulates him or her to become part of the creative process themselves. Visual ambiguity creates a lot of brain activity, so stereoscopic ambiguity must create twice as much!

Finally, apropos nothing in particular, here is a picture of the author painting a picture of his old defunct Edixa camera, skinned, trepanned



The Infanta Yum-Yum (and her dwarf).

and eviscerated, and he would like to offer it as an obituary to a much loved and missed vintage stereo camera.

For anyone interested, more examples of paintings that have employed the techniques described can be found on my website at www.mrtaylor.co.uk. Many thanks to members of the Society who's various articles in the journal have been so very helpful in guiding and informing me over the last twenty years, and Bill Hibbert in particular for checking this over for me, and also for correcting all my errors of punctuation and grammar. The



author is a member of the Royal Society of Portrait Painters.

Postscript

Since writing this, a friend of mine, Phil Rees, surprised me by rendering two of my paintings in 3-D and I felt that these were so skilfully done that I should share them.

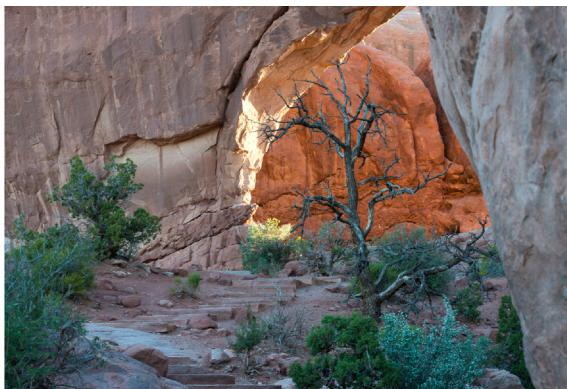
They immediately threw up the interesting possibility of creating a portrait conceived from the outset to have the prerequisites for Phil to collaborate on to create a true stereoscopic likeness. Watch this space!

Join us for 3D-Con 2015!

41st National Stereoscopic Association Convention
July 21st-27th, Salt Lake City-Snowbird Resort, Utah



Logo by Ron Labbe



Arches National Park.
Stereo by Linda Spencer



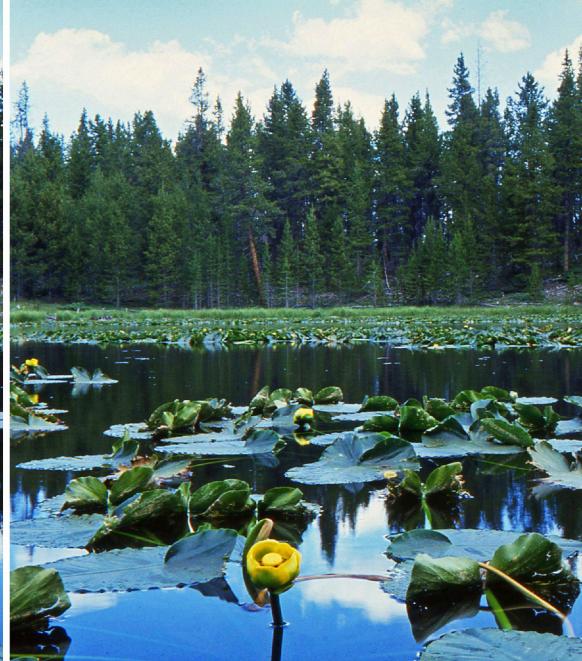
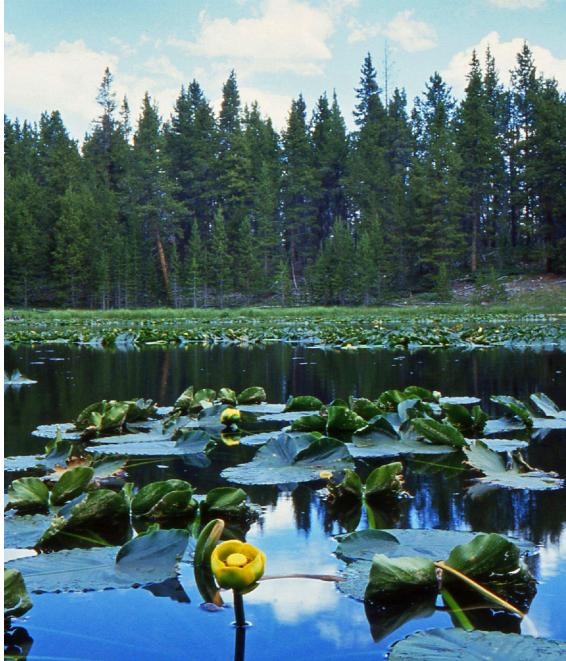
The High Uintas
Wilderness Area.
Stereo by Alan Roe

We're looking forward to seeing all of you 3-D friends at 3D-Con 2015! For your enjoyment, these images have been shared by the Utah Stereoscopic Society. You can view more images on their website to feed your excitement at: <http://3dutah.org/galleries/april-2014-pictures/>.

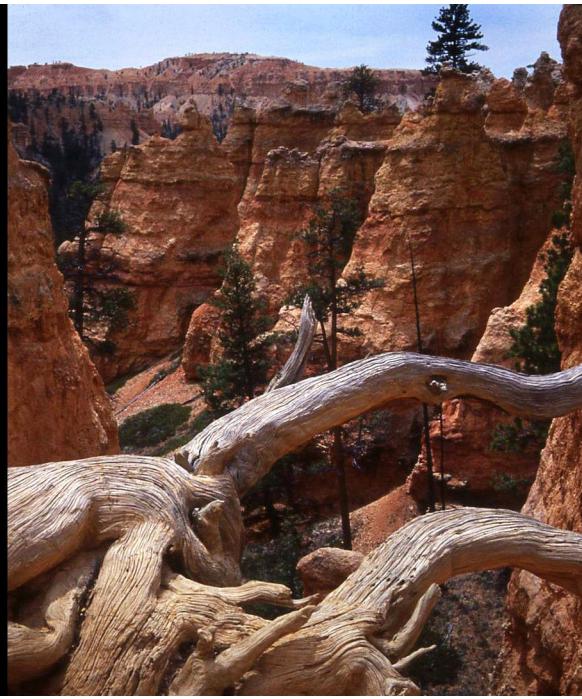
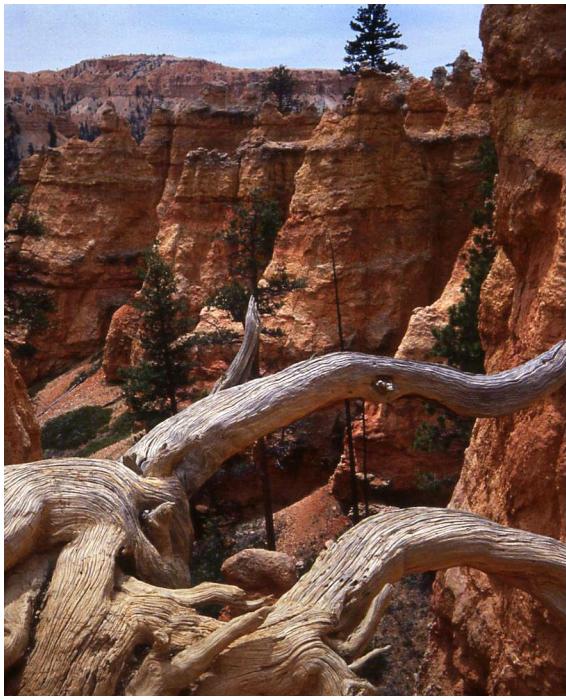
Plan some extra time to spend in Utah before or after the convention to explore the unique sites that can only be found here. Photograph and touch the wondrous rock and land formations in the Canyonlands and Zion, Bryce and Arches National Parks.

To view the 2015 3D-Con promotional video on youtube, search for Salt Lake City 2015 NSA 3D-Con or go to www.youtube.com/watch?v=PJ_5xkSqSUQ. Another great site to learn about Utah sightseeing opportunities is: www.visitutah.com/things-to-do/road-trips/all-american-road/. Also check out the 3D-Con 2015 website at <http://stereoworld.org>. See you in Utah next July for 3D-Con 2015! 

Willis Creek Narrows
in Utah's Grand Staircase-Escalante National Monument. Stereo by Ken Luker



Bryce Canyon National Park. Stereo by Alan Roe





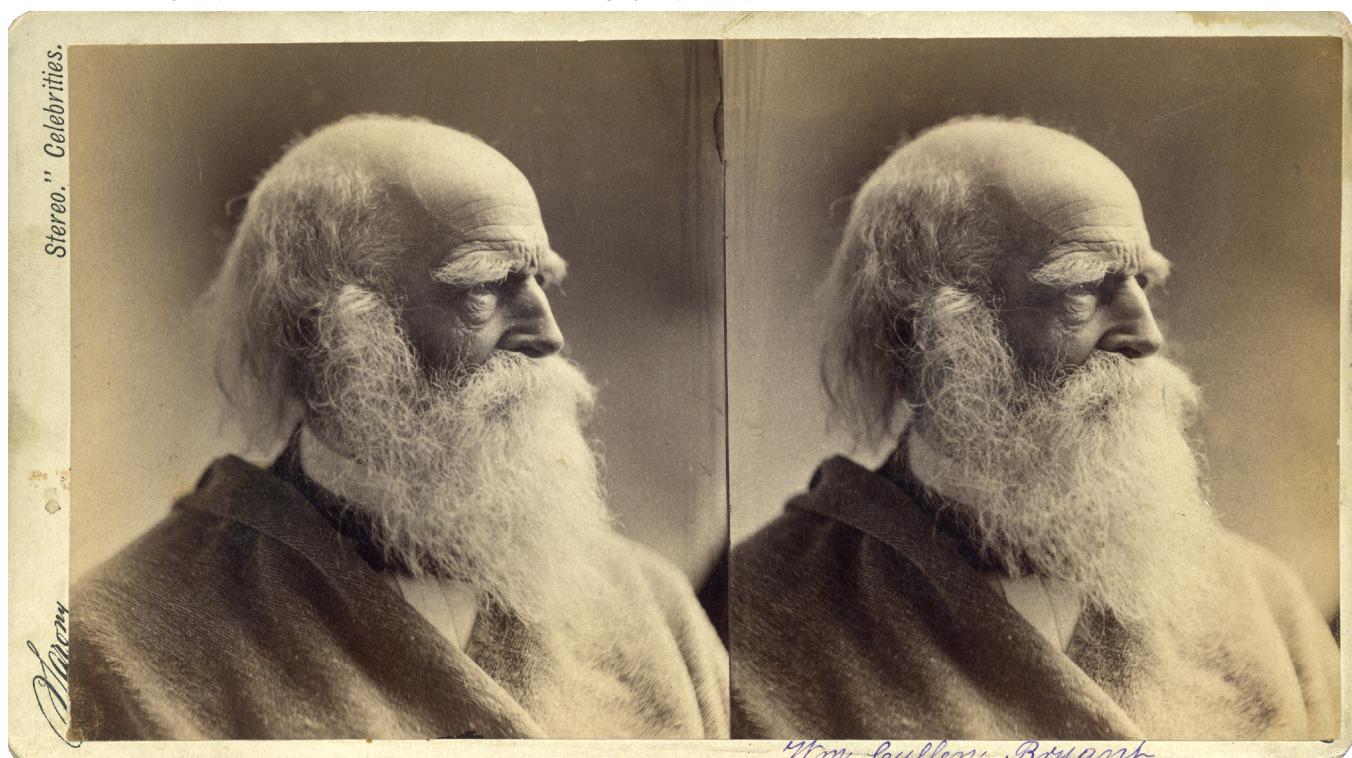
Napoleon Sarony. In a whimsical self-portrait, the diminutive photographer, wearing his trademark fez, sits astride his camera like a dashing yet somewhat unlikely cavalier poised for a wild charge atop his trusty steed. Sarony's studied likeness to Emperor Napoleon III is also representative of his flamboyant, unconventional personality. (Napoleon Sarony, self-portrait, from the Photo-American)

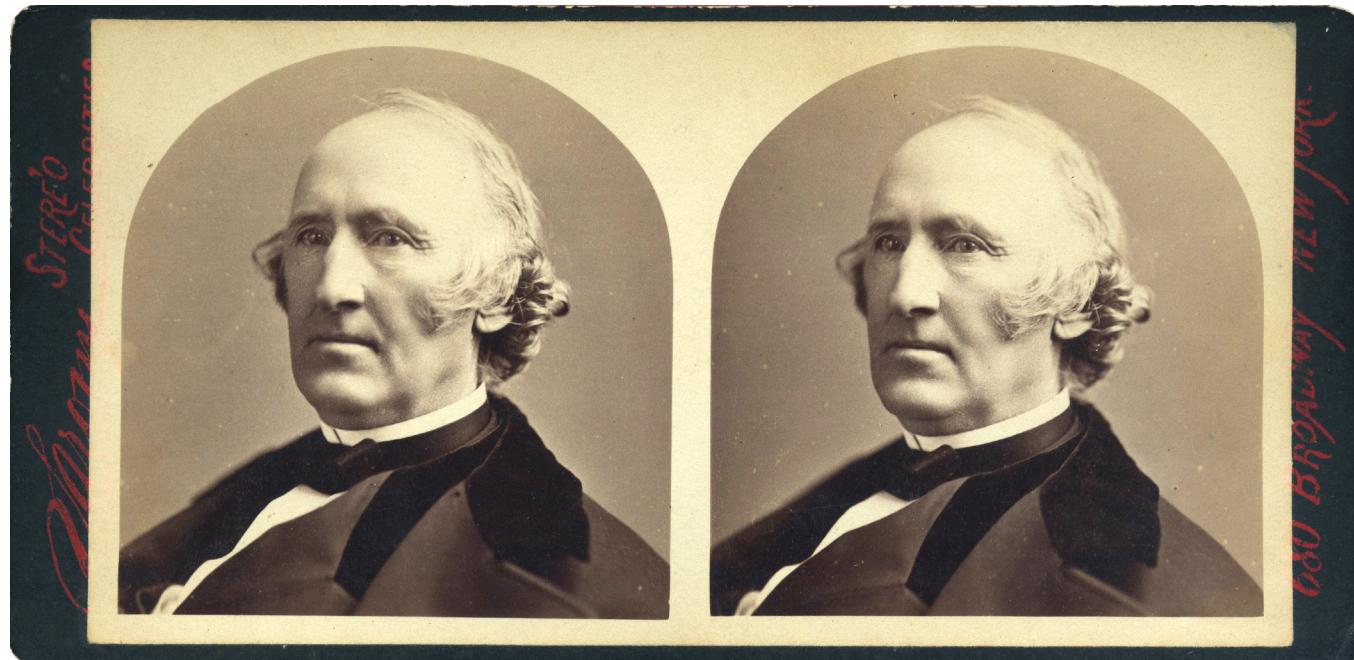
William Cullen Bryant. Renowned New England-born poet and one-time lawyer who rose to become editor of the New York Evening Post. One of the founders of the new Republican Party in the 1850s, Bryant was, like Phillips, a staunch opponent of slavery. (An unusual and rather poorly mounted cabinet or "artistic" sized stereograph by Sarony, 1873)

Napoleon Sarony: Stereographer to the Stars

by Richard C. Ryder

It is an oft-repeated axiom of late 19th century photography that the camera art was dominated by two very different—and apparently somewhat exclusive—formats, the stereograph for exterior views and other non-portrait subjects and the carte-de-visite and, to a lesser extent, its somewhat larger cousin, the cabinet card, for portrait photography. And yet this is not entirely true. There was in fact a significant amount of crossover, as collectors of personality stereographs are well aware.





This is self-evident—in the large number of British and European personalities, for example, which appear on cartes and cabinet cards bearing the label of the London Stereoscopic Co. The same is true in America as well, where major New York publishers of "celebrity" images like Gurney and his near-contemporary and prime competitor, Napoleon Sarony, issued personality images in carte, cabinet, and stereo formats as well.

Wendell Phillips. Boston-born and Harvard-educated, this lawyer turned orator and social activist was, together with William Lloyd Garrison, with whom he often collaborated, one of the most prominent abolitionists in the years leading up to the Civil War. After emancipation, Phillips became a strong voice for equality and the rights of labor. An example of the diversity of Sarony's "non-theatrical" portraiture on an unusual black mount with dark red lettering. (Stereograph by Napoleon Sarony)

Certainly, no name is more closely associated with photographic images of the late 19th century theatrical community than that of Napoleon Sarony (pronounced Saar-oh-née, with the accent on the long "oh"

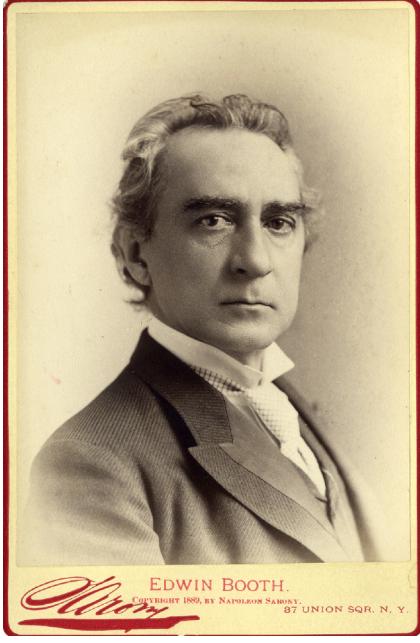
sound). Sarony established his photographic gallery in New York in 1866, just after the Civil War, and, during the thirty years that elapsed between then and his death in 1896, he apparently produced some 40,000 different photographic images of the great (and near-great) theatrical figures that graced the New York stage during the last third of the nineteenth century.

Bret Harte, chronicler of the California Gold Rush. Writer, newspaper editor, and poet, Harte immortalized the spirit of the mining camps of the Sierras in a series of brilliant short stories like "The Luck of Roaring Camp" and "The Outcasts of Poker Flat." Unable to recapture those early successes after moving back East, he later became a minor member of the diplomatic corps.

Stereoscopic Celebrities.



SARONY, 680 Broadway, N. Y.



Sarony

EDWIN BOOTH.

COPYRIGHT 1889, BY NAPOLEON SARONY.

87 UNION SQR. N. Y.

Edwin Booth. America's leading Shakespearean actor during the 1860s and 1870s, Booth came from a prominent theatrical family; his father had been one of the leading thespians of the previous generation, while brother John Wilkes would achieve eternal infamy as the assassin of Pres. Lincoln, an event that would force Edwin's temporary withdrawal from the stage. Although praised for his roles as Hamlet and Romeo, this 19th century Olivier preferred portraying villains like Shylock and Iago. Photographed in 1889, four years before the actor's death. (Cabinet card by Napoleon Sarony)



Sarony

87 UNION SQR., N. Y.

Sir Arthur Conan Doyle, creator of Sherlock Holmes. Issued in 1894, just two years before the photographer's death, Sarony pictured "Dr." Conan Doyle who had created the immortal "consulting detective" in the novel A Study in Scarlet in 1888. "Sir Arthur" would come later, in 1902, as a result of Doyle's work in South African military hospitals during the Boer War—the fact that he "resurrected" his supposedly deceased detective in The Hound of the Baskervilles that same year couldn't have hurt either. (Cabinet card by Napoleon Sarony)



Sarony

680 BROADWAY, N. Y.

Publisher James Gordon Bennett, owner of the New York Herald, who sent Henry Stanley to Africa to find long-missing missionary-explorer Dr. David Livingstone. The search was an intermittent one, lasting two years, but in the end Bennett would be rewarded with the scoop of the century. (Carte-de-visite by Napoleon Sarony)

But it wasn't just theatrical personalities that appeared before his camera, although that was the main thrust of his business. Literary, political, military, and business figures were featured as well, along with religious leaders and social reformers,

Millie Cooke was a member of Lydia Thompson's burlesque-style theatrical review "British Blondes" and appeared in several major stage productions throughout the 1870s. Sarony was famous for the exquisite posing of many of his subjects, a talent which is clearly evident here.

Stereoscopic Celebrities.



SARONY, 680 Broadway, N. Y.



SARAH BERNHARDT.
37 UNION SQ., N.Y.

*Sarah Bernhardt. The "Divine Sarah" enjoyed great success on both sides of the Atlantic. After one New York performance as the ill-fated heroine in Dumas' *Camille* in 1879, she enjoyed—or perhaps endured—no fewer than twenty-seven curtain calls! Photographed in 1880 at the end of her American tour. Typical of the elaborate set-piece staging Sarony often employed in his theatrical photographs. (Cabinet card by Napoleon Sarony)*

anyone really who could lay claim to the term celebrity and whose image might conceivably be of interest to the purchasing public.

Napoleon Sarony was born in 1821, the same year the great French emperor for whom he was named died in British custody on the far-away island of St. Helena in the South Atlantic. It was six years after Waterloo and, like his namesake, Sarony was destined to be both short of stature and charismatic or, at the very least, highly eccentric! But, while he was named for the first Bonaparte, in appearance he greatly resembled the Bonaparte of the Second French Empire, Napoleon III, who ruled France from 1848 until ousted by the Prussians in 1871. Indeed, the new Napoleon was all the rage at the time and his distinctive mustache and pointed goatee were both easily—and widely—imitated, those "flatterers by imitation" including of course Sarony.

It was in the years after the Civil War that the theatre largely emerged as an acceptable and highly popular art form in America, no longer quite



MRS. LANGTRY.
Copyright 1882 by NAPOLEON SARONY
37 UNION SQUARE,
NEW YORK

Actress Lily Langtry, the "Jersey Lily." Born in the Channel Islands off the coast of France and christened more appropriately Emilie Charlotte LaBretton, the "Jersey Lily" debuted on the London stage in 1881 and in New York the following year. Sarony held the exclusive right to photograph her. Among the actress's devoted followers was the irascible Judge Roy Bean, the "Law West of the Pecos," who named the town of Langtry, Texas, in her honor. (Cabinet card by Napoleon Sarony)

so morally suspect and offering employment, either directly or indirectly, according to one 1878 estimate, to as many as two hundred thousand persons in the United States and Europe combined. One such adjunct of the stage was the publicity photograph, which fostered theatrical careers as fans eagerly sought the latest images of their favorite actors and actresses. And one of those catering to this strange new demand was the odd little man who operated his studio at 680 Broadway—and later at 37 Union Square.

At a bare five feet in height, the photographer was indeed a strange character—a diminutive bohemian who could often be seen parading around Manhattan in outlandish get-up, including an astrakhan fez, headgear which became something of a trademark with him and was likely designed to mask a rapidly receding hairline. His personality, too, was unconventional. Flamboyant, imperious, and somewhat condescending, he was not always easy

to get along with. One actress referred to him as that "interesting, crazy little man." Then again, he was a habitual joiner and his clubmates often found it amusing to pick him up and even pass him around the room as if he were what one writer described as nothing more than "a piece of animated 'bric-a-brac.'" Yet this bizarre image was to some extent intentionally cultivated, a form of self-advertisement like the celebrity images he sold.

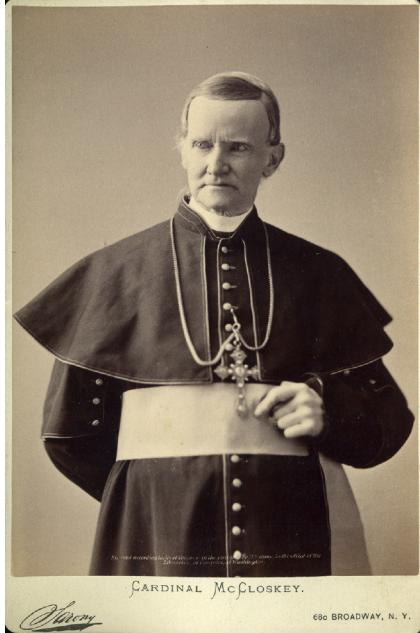
Sarony had been born in Quebec, of Franco-Austrian descent, and emigrated to New York in 1836, at the age of only fifteen. Here he began to study lithography, and after a brief apprenticeship, found employment with the great Nathaniel Currier (of the later celebrated Currier & Ives) and subsequently as a free-lance artist.

By 1846, he had formed a partnership with Henry Major (and later Joseph Knapp), a business that quickly grew into one of the largest and most successful lithographic firms in the country, producing book illustrations, theatrical posters, sheet music, and the like. By the early 1850s, he had begun to dabble in the new photographic medium, at first with ambrotypes, and as early as 1857 had established himself as a skilled daguerreotypist.

Yet Sarony yearned for something more. In 1858, he left the business and moved to Europe, where he would spend the next several years studying painting in Paris, Berlin, and elsewhere. Eighteen-sixty-four found him in England, where his brother Oliver had become established as a highly successful portrait photographer in Scarborough on the North Sea coast of Yorkshire. It was apparently Oliver who convinced him to take up photography as a serious commercial enterprise.

But the earlier daguerreotype, though exquisite, was now largely passe. It suffered from two fatal weaknesses, excruciatingly long exposure times, which required the subject to sit with head and neck locked in a metal brace to avoid movement, and the lack of an intervening negative, so that multiple portraits required taking multiple images.

By the mid-1860s, two new developments had largely obviated the second of these difficulties. One was



Cardinal John McCloskey. Photographed in 1876, McCloskey was America's first Roman Catholic Cardinal and a driving force behind the construction of New York City's St. Patrick's Cathedral. Religious figures like McCloskey and Rev. Henry Ward Beecher were among Sarony's celebrity clientele. (Cabinet card by Napoleon Sarony)

Frederick Scott Archer's development of the "wet-plate" or collodion method of photography—which, though somewhat cumbersome, resulted in the exposure of a glass plate negative from which numerous prints could then be made. The other was the introduction of the "carte-de-visite" format, a small paper print (approximately 4x2½ inches)

modeled on the popular French visiting cards of the same name and mounted on heavy card stock. The latter was introduced in Paris by photographer André Disdéri, who also invented a quadruple lens camera so that multiple negatives could be taken with a single exposure. Although exposure times improved only modestly until the advent of the gelatin dry plate in the early 1870s, the stage had been set for the popular phenomenon known as "cartomania"—and for Napoleon Sarony's later career as well.

After learning his new trade, Sarony opened a studio in Birmingham in partnership with Silvestre Laroche, another expatriate Canadian. But this was only an interim arrangement and, within two years, Sarony was back in New York, where he opened his own studio at 680 Broadway in the city's theatre district. Already, in Birmingham, he had made his first theatrical conquest, that of Adah Isaacs Menken, an American sensation who had created a firestorm of mixed adulation and controversy in the role of Mazeppa. Yet Menken was extremely dissatisfied with all previous attempts to photograph her in the role and begged Sarony to try his hand. The results did not disappoint and Sarony's reputation was made.

By 1871, Sarony had shifted his business to more prestigious quarters at 37 Union Square, in the very hub of the theatre community. Here prospective visitors rode an elevator to an upstairs reception room that was every bit as bizarre as its owner, crowded with everything from Egyptian mummies to stuffed crocodiles. It was all for show, of course, a part of Sarony's own taste for theatricality.

From here, one entered the studio itself, a large, relatively bare area designed to facilitate maximum exposure to sunlight and characterized by what one witness described as all "glare, bareness, screens, iron instruments of torture, and a smell as of a drug and chemical warehouse on fire in the distance."

For a man who made his living—and a considerable fortune at that (he lived, for example, in a spacious, well-appointed mansion in Yonkers)—by photography, Sarony showed surprisingly little interest in what went on behind the camera. The actual mechanics, technology, and chemistry of the art held little fascination for him—he had assistants for that, the talented Benjamin Richardson for the actual camera-work, and an entire cadre of skilled employees for the print-making and other "post-production" work.

Beaumont. Many of Sarony's subjects are identified by last name only (if at all) and may be something of a challenge to identify. This fine view with nicely tinted highlights is identified only as "Beaumont." It is far too early to be Muial Beaumont, a popular actress of the 1890s and mother of mid-20th Century novelist Daphne Du Maurier.





SARONY, 680 Broadway, N. Y.

No, for Sarony, who approached everything with the eye of a painter, it was all in the set-up. Sarony was passionate about getting the look right—the correct background and props, the perfect pose, the just-so balance of lighting, even the proper draping of folds of cloth. It was an odd, somewhat myopic approach, but perhaps a useful one, given that the object was portraiture and his

Lotta Crabtree. Born in New York City in 1847, Lotta and her mother followed her no-account father to the California gold fields some six years later; it was here that the diminutive redhead was taught to sing and dance by the legendary Lola Montez, becoming a beguiling "child star" much in the manner of the later Shirley Temple. Later, in New York, under her mother's capable management, she dazzled audiences in the dual title roles in Little Nell and the Marchioness, a play based on Dickens' Old Curiosity Shop. Lotta was also an accomplished horsewoman and a talented painter.

subjects often demanding and used to getting their own way.

Sarony could be—and often was—something of a tyrant when it came to the posing, one might even say

Mary Scott-Siddons. Born in India and great-granddaughter of a famous eighteenth century British actress, Mary Frances Siddons changed her name to incorporate her mother-in-law's maiden name when she began her acting career. The striking actress, who also gave dramatic readings from Shakespeare, was one of the most popular subjects of nineteenth century theatrical photography.

directing, of his subjects. Yet he could also be flattering, even obsequious toward his clients when the occasion demanded it. In some respects, the photographer was fortunate in the nature of his clientele. After all, actors were used to taking direction, knew how to convey a particular emotion, and understood



SARONY, 680 Broadway, N. Y.

the necessity of striking—and holding—a desired pose.

Yet some thought they knew better than he what was wanted. And God help the actor who moved during the setup. Particularly difficult subjects were not invited back or even, in extreme cases, allegedly banned from the studio altogether.

Yet one must sympathize with the obsessive little photographer, at least in part. After all, theatrical people weren't always the easiest subjects to work with. Lily Langtry once returned a set of proofs to Sarony with the comment, "You have made me pretty. I am beautiful." *Ouch!*

And this after Sarony had paid the "Jersey Lily" the unheard of sum of \$5000 just for the exclusive right to photograph and market her image. While many actors and actresses granted such rights just for the publicity value alone, Charles Dickens, while on an American tour, had introduced the practice of demanding a fee. But most such fees were minimal at best and even the "divine" Sarah Bernhardt had asked only \$1500.¹

Given his previous training with brush and canvas, it is perhaps unsurprising that Sarony seems to have regarded photography more as a technique or process than a true art form. Just how deeply his frustrations sometimes ran may be judged by the fact that he once commented: "All day long I must pose and arrange for those eternal photographs... while I burn, I ache, I die, for some-

thing that is truly art." This unusual, self-deprecating perspective led Sarony and others like him to try to achieve a blending, even hybridization, of the two disciplines, with results that were not always positive.

Sarony certainly was in the forefront of this fad, leading one contemporary to describe him as "the father of artistic photography." Another, writing in the early 1890s, a couple of years before the photographer's death, was more flowery in his praise, crediting Sarony with taking "our beloved science out of the rut and" placing it "on the pedestal of art."

But what exactly was meant by "*artistic* photography"? Some aspects of the process could be beneficial of course. By underprinting a large-sized photographic image then painting over it (with a number of strategically-placed, clearly visible brush strokes included in the background), one could create the illusion of a prestigious oil painting of the individual that was both more true to life than the typical such image and had the distinct advantage of being done without the necessity of several lengthy sittings. Most viewers could not tell the difference. Whether or not this was cheating was of course in the eye of the beholder.

Another aspect of this was derivative, a consciously imitative attempt to replicate the "ideal" look of the "old masters," whether in seeking to create portraits that had the feel of a Rembrandt, a Gainsborough, or a Joshua Reynolds by mimicking the styles of the seventeenth and eighteenth centuries, or by trying to recapture imagined values of the neo-classicists that were already more than a generation in the past as contemporary painters moved into and beyond impressionism. One result of all this was the late Victorian tendency to portray the feminine virtues as scantily-clad nymphs, a dubious, slightly salacious popular genre that even carried over into Sarony's photography.

By the last decade of the century, all this fawning over past glories had begun to crystallize into what became known as the "Aesthetic Movement" in photography. But while much of this was no doubt unfortunate, it was in fact Sarony's "painter's eye" that allowed him to create those novel, dramatic poses, so full of life and emotion, that placed him head and shoulders—figuratively at least—above his competitors.

Among the more prominent stage personalities who appeared before Sarony's camera over the years were

Clara Louise Kellogg. This South Carolina-born opera star noted for her fine soprano voice debuted in New York in 1861, just as the Civil War was starting, and remained popular both in London and America until her retirement in 1887, five years after an American tour was marred when two members of her acting company drowned in a boating accident in New Hampshire.



Stereo
Sarony Celebrities.



680 Broadway New York.

Marie Aimee. A popular star in "opera bouffe" roles in both the United States and France during the 1870s and 1880s, Aimee was often plagued by illness and died in 1887 at the age of only 35.

comic actors Edward Askew Sothern and the ubiquitous Joseph Jefferson, along with actress Laura Keene, who had all appeared together in *Our American Cousin*, the play Abraham Lincoln was attending at Ford's Theatre in April of 1865 when another actor determined to issue the ultimate critique of the President's administration.² The assassin's brother, Edwin Booth, another of Sarony's future clients and a prominent Shakespearean actor, was forced by the tragedy into semi-retirement for a number of years in a case of misguided guilt by association.³

Another talented, big-name actor who appeared before Sarony's camera was another Edwin, Edwin Forrest, who was photographed at the very end of his long career (he died in 1872) and was fiercely proud of being an *American* actor. Just how seriously some Americans took their theatre—or perhaps just their xenophobia—was evident early in his career; in 1849, fans of his had disrupted a performance by his great British rival, William Macready, leading to a riot in New York's Astor Place that resulted in more than twenty deaths and one hundred injuries. And this over Shakespeare! Then again, the performance in question was that of the ill-omened "Scottish play."

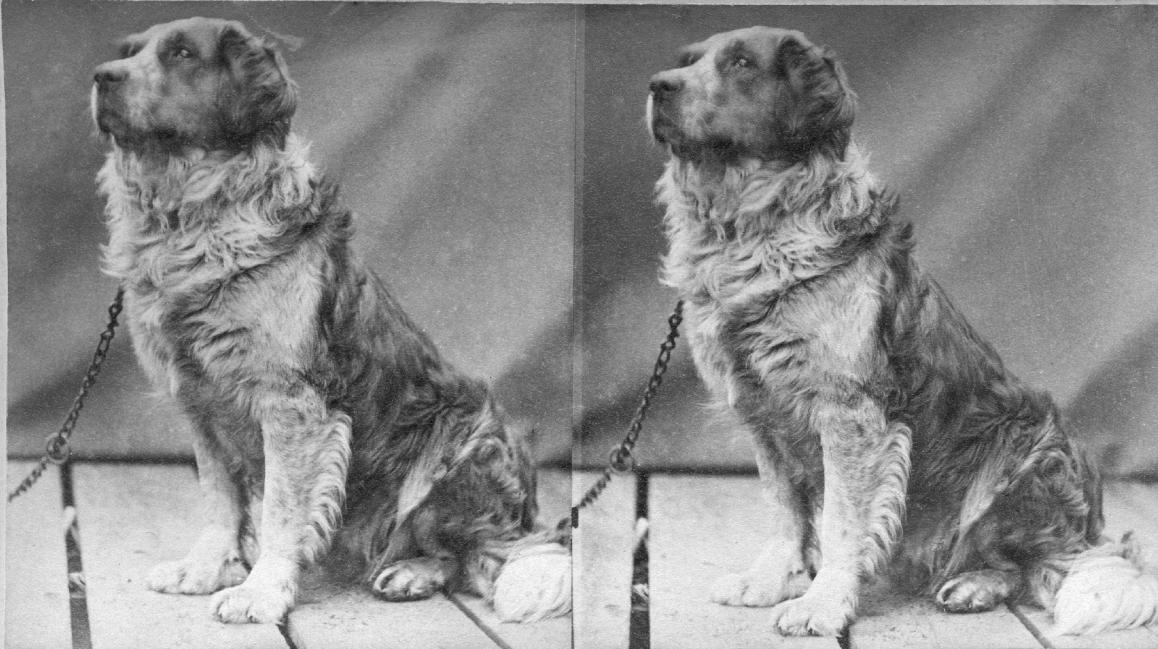
In addition to Lily Langtry, Sarah Bernhardt, and Adah Menken, key actresses who appeared in Sarony's images included Ellen Terry, who, through her frequent partnership with the renowned Henry Irving, established herself as the acknowledged "Queen of the Victorian Stage," as well as the equally well-known Helena Modjeska, a Polish-born political refugee who moved up from a lowly California chicken ranch to a successful stage career but never lost her accent, a trait which could be somewhat incongruous at times. Others included Italian diva Adelaide Ristori,⁴ Marie Tempest, Lillian Russell, songstress Adelina Patti, and Charlotte "Lotta" Crabtree, who had gotten her start in show business as the darling of the California mining camps.

Lotta, a petite redhead, had been taught as a child to sing and dance by a neighbor, the scandalous Lola Montez. She may also have introduced the child to the pleasures of tobacco and, years later, Lotta would shock proper New York audiences by smoking on stage as part of her act; offstage, she preferred small black cigars. Then too, as a child in the mining camps, Lotta had also learned to play the banjo, and she soon incorporated a kind of minstrel flair to her shows.

Then there were the more unconventional figures in the entertainment world, like German strongman Eugen Sandow, or Hagenbeck's animal trainers, or William F. "Buffalo Bill" Cody, whose Wild West Show was a regular feature of the New York scene.⁵ Non-stage personalities included poet William Cullen Bryant, humorist Josh Billings, and abolitionist Wendell Phillips.

Sarony, the famous celebrity photographer who wanted to be an artist, was close friends with several members of New York's true artistic community, including noted painter William Merritt Chase and Thomas Nast, the renowned political cartoonist and caricaturist, whose biting pictorial satires helped to topple the notoriously corrupt empire of Boss Tweed in the early 1870s, and who would go on to give us the Republican elephant, Democratic donkey, and our popular depictions of both Uncle Sam and Santa Claus. Such artists were among the many others who passed before his lens.

By the early 1870s, when Sarony shifted his activities to Union Square, the popularity of the carte-de-visite was in decline, its dominant role in portraiture largely usurped by the somewhat larger (6½x4½ inch) and rather more stylish cabinet card. And, while cartes continued to be produced in reduced numbers, the bulk of Sarony's work in these later years would be in the new format, often on maroon cards with his flamboyant, boldly underscored signature



logo and labelling in gold. (Incidentally, back in Scarborough, brother Oliver used the *exact same* signature logo and card style.)

Then too, Sarony's name and reputation would live on after his passing, since his successors and heirs continued to operate the business and even to use the old distinctive logo into the early years of the 20th Century, as a cabinet card of Pres. William McKinley, who only took office the year *after* Sarony's death clearly demonstrates.

But while cabinets and cartes accounted for the great majority of Sarony's sales, either directly at his studio or through intermediaries, over the years, there was a third dimension to his portraiture of New York's theatrical community as well—that of the stereograph. And, while stereo views never constituted more than a modest percentage of his total output, the scores, even hundreds, of different images he issued in the 3-D format under the general heading of "Stereoscopic Celebrities" as early as the Broadway years of the late 1860s were enough to qualify the man sometimes known as "the Napoleon of Photography" as one of the foremost producers of celebrity stereographs of all time.⁶

Thanks for their assistance in the preparation of this article go out to NSA member and SW author Norman "Bill" Patterson as well as to brothers Warren and Ron Baliban, whose mother, Evelyn,

Dog. A rare non-human entry in Sarony's "Stereoscopic Celebrities." It is not clear how this particular canine merited inclusion in this select group, although a similarly stereographed animal was dubbed a "hero" of the Johnstown flood of 1889. The card bears the name "D. Macfarlane," although it is unclear whether this refers to the dog, its owner, or a subsequent owner of the card.

often told stories of the years she spent working in Napoleon Sarony's old photographic studio, which the Baliban family had acquired back in the 1930s. (Booth, Bernhardt, McClosky, and Billings photos courtesy of the Balibans; Crabtree, Scott-Siddons, and Cooke stereos courtesy of Patterson.)

For more on the life of Napoleon Sarony and his unique documentation of the personalities of the American theatre in its formative years, see Ben L. Bassham, *The Theatrical Photographs of Napoleon Sarony* (Kent State University Press, 1978).

Notes

1. Sarah Bernhardt certainly knew her value. Her performances sometimes bordered on the scandalous, so much so that the Bishop of Montreal once went so far as to excommunicate her, which only helped her box-office draw.

2. Sothern's hilarious, over-the-top portrayal as the play's eccentric Lord Dundreary was a showstopper and gave rise to the term "Dundreary whiskers" after the character's wildly exaggerated sideburns. Jefferson, who had left the role of Asa Trenchard in *Cousin* and was in England at the time of Ford's Theatre, was

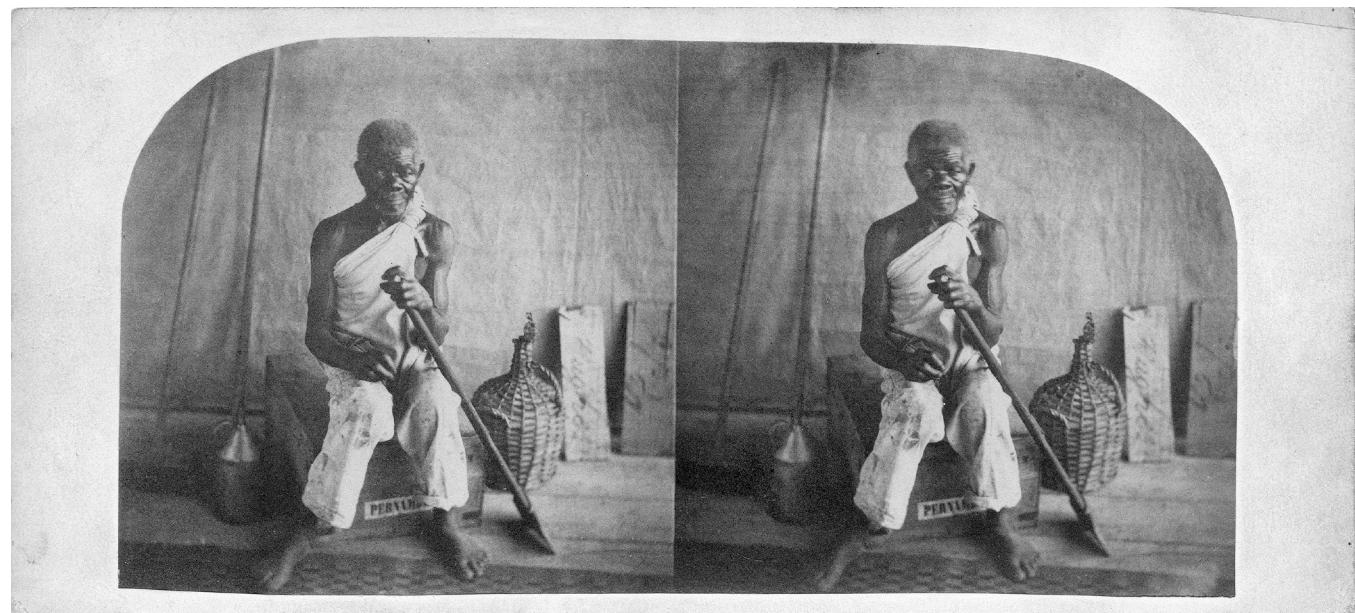
best known for his later, oft-repeated role as Rip Van Winkle.

3. The Booth brothers' noted father, actor Junius Booth, bore the inauspicious middle name of Brutus, after the infamous assassin of Julius Caesar - perhaps it was an omen! Then again, just in case one missed the point, the original Brutus' father's middle name was *Junius!*

4. Ristori, who never learned English, performed all her roles in her native language, relying heavily on gesture and facial expression. Her portrayal of England's iconic Queen Elizabeth I must have been, to say the least, bizarre.

5. Ironically, Sandow, who like T.R. had built himself up by sheer force of will after a weak and puny childhood, would go on to suffer a fatal stroke while attempting to remove an automobile from a ditch in 1925 at the age of only fifty-eight.

6. "The Napoleon of Crime": it was in December of 1893 that Arthur Conan Doyle introduced Sherlock Holmes' great nemesis, Professor Moriarty, in "The Final Problem," in *Strand* magazine and in America in *McClure's*. Given that Doyle was photographed by Sarony, "the Napoleon of Photography," at just about the *same time*, might Sarony's famous nickname have helped inspire Doyle's choice of Moriarty's?



In honor of February's Black History Month we have two special early black images that seem to be connected with the anti-slavery movement. Both cards are very early and the tan mounts are exceptionally thin. My guess would be English and circa 1856 – 1858. The first stereo has a manuscript caption "Poor Black" on the verso and the printing on the crate and board in the images seems to read "Pernam...." (perhaps Pernambuco Brazil?) and "Hughes". The companion view has the manuscript title "Free Blacks".

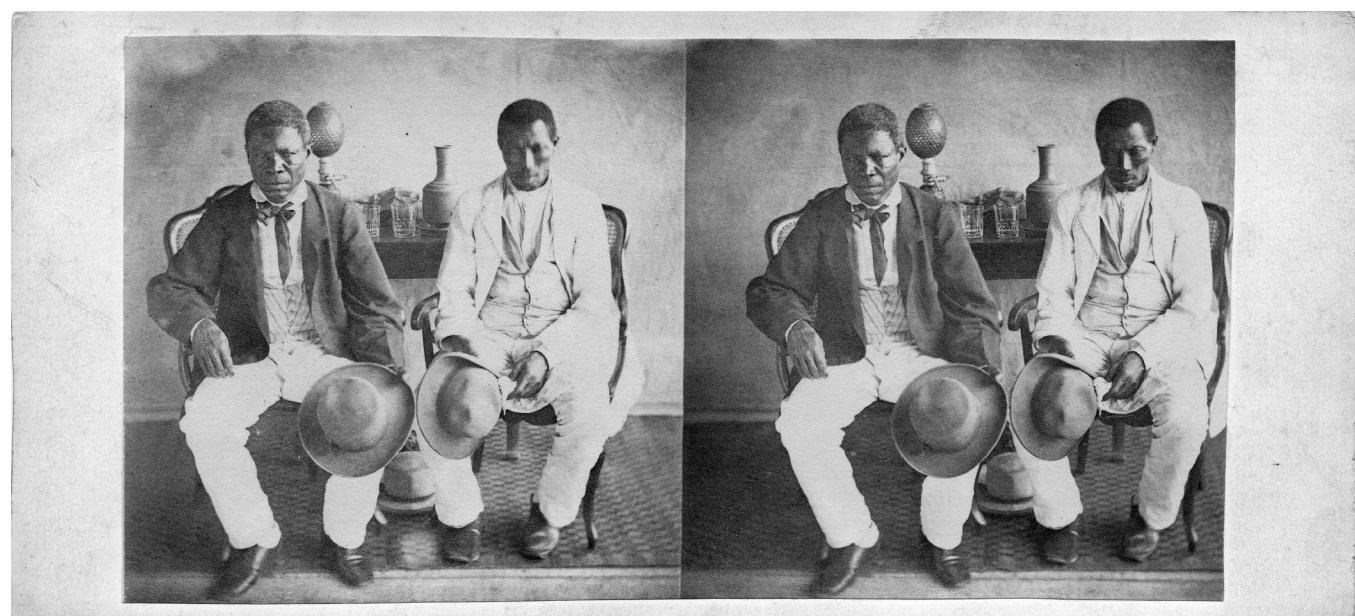
Thanks to all for the enthusiastic encouragement from the previous Unknowns. Actually, there have been no guesses, no submissions, and no volunteer editors. The inaugural prize of the Paul Wing book *Stereoscopes: The First Hundred Years* remains unclaimed. Did I mention that the editorship of this

column also remains available? Please email, call, or write: Russell Norton, oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton



2014 LA 3-D Movie Festival Winners

The LA 3-D Club has announced the winners of The 11th Annual LA 3-D Movie Festival. The festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. This year's fest took place on December 12th-14th, 2014, at the Downtown Independent theater in Los Angeles.

Awards were presented at the Closing Night Ceremony on Sunday, December 14th, by festival director and LA 3-D Club president Eric Kurland. Top films were selected by audience ballot. Award winners were presented with the traditional "Ro-Man" trophy of the LA 3-D Club and an assortment of valuable prizes from festival sponsors Sony Creative Software and Innovative Software.

The Grand Prize Award winner was

Diableries: One Night in Hell from internationally award-winning animation studio and production company Unanico Group,

and visionary rock musician Brian May. In the film a 3-D phenomenon of 1860s Paris is unleashed on the 21st century. *Diableries: One Night in Hell* is a devilish and spectacular animation short that tells the story of one skeleton's journey into a stereoscopic Hell. The film features exclusive new music from Brian May & the Czech National Symphony Orchestra. The film received the LA 3-D Club's Gold Ro-Man award, Sony Vegas Pro 13 from Sony Creative Software and Frame-Forge Previz 3D from Innovative Software. The film's website is www.onenightinhell.com.

The Second Place Award was presented to *Spectre of Memory* by Claudia Kunin. Kunin was also the recipient of this year's "Ray Zone Award for Excellence in 3-DIY." Named for festival co-founder Ray "3-D" Zone, who passed away in 2012, the award celebrates what Zone described as "fiercely independent do-it-yourself 3-D filmmaking." Internationally acclaimed for her work addressing the intersection of memory, history, and spirit, Kunin creates 3D montages using still images from her



Diableries: *One Night in Hell* was Grand Prize winner at the 2014 LA 3-D Movie Festival. ©Unanico Group, London Stereoscopic Company 2014



The Chaperone 3D by Fraser Munden and Neil Rathbone won third place at the 2014 LA 3-D Movie Festival. ©Thoroughbread Pictures 2013

family's archive. Her most recent work transposes these stills into moving imagery, reanimating her mother's journey from war-torn Europe to America. She was presented with the LA 3-D Club's Silver Ro-Man award and Sony Vegas Pro 13 from Sony Creative Software. For

more information about Claudia Kunin's works, visit www.claudiakunin.com.

The Third

Place Award went to *The Chaperone 3D*, directed by Fraser Munden and co-directed by Neil Rathbone. *The Chaperone 3D* is a short film produced by Thoroughbread Pictures of Montreal, Canada. It tells the true story of a lone teacher who was chaperoning a middle school dance in 1973 Montreal, when a menacing motorcycle gang invaded it. *The Chaperone 3D* recreates the scene using hand drawn animation, miniature sets, puppets, live action Kung Fu and explosions all done in stereoscopic 3-D. In addition to the Ro-Man bronze award, the filmmakers also received Sony Movie Studio Suite from Sony Creative Software. More about the film can be found at www.thoroughbread.ca/the-chaperone-3d.

The festival presented a special Lifetime Achievement Award to director Norm DePlume (aka Stephen Gibson) for his body of work in stereoscopic cinema. Gibson founded the Deep Vision Company in the 1970s and was the first filmmaker to make feature-length 35mm 3-D films in color anaglyph. His latest 3-D motion picture, *Hackin Jack*

vs. *the Chainsaw Chick* was screened at the festival.

Shannon Benna, founder of the 3-D women's group Stereo Sisters, presented the awards for Best Student Produced 3-D Film. Two films were tied in audience voting for this honor. *The Depths*, directed by Jordan Dowler-Coltman at Emily Carr University of Art + Design in Vancouver, Canada, and *Austin Surhoff, Ut Swimmer* directed by Patricio Elizondo at the University of Texas at Austin's UT3D program each received the Real-D Stereoscopic Calculator app for IOS courtesy of Innovative Software.

The Festival Organizers

The LA 3-D Club. Throughout the year, the organization presents regular monthly 3-D screenings, presentations and events, culminating with the LA 3-D Movie Festival, held every December, and curated by LA 3-D Club president and festival director Eric Kurland, lead stereographer for the 2013 Oscar nominated animated short *Maggie Simpson in "The Longest Daycare."* For more info, visit www.LA3DClub.com.

3-D Space: The Center For Stereoscopic Photography, Art, Cinema, and Education is a newly founded nonprofit organization which will operate a museum, gallery, theater, library and classroom dedicated to both the preservation of the history of stereoscopic imaging, and the advancement of current and

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

future 3-D arts and sciences.
www.3-DSPACE.org.

Stereo Sisters is a point of convergence for Women who work, live & love in 3-D! Their focus is synergy among Women in 3-D via mentorship, education & community. They are directors, stereographers, editors,

producers, writers, photographers, and artists—and they welcome all women who have a passion for exploring this new dimension of entertainment! www.StereoSisters.com.

The Downtown Independent Theater is Los Angeles' premiere venue for independent film and

video. The modern facility features digital and 35mm projection and a lobby art gallery. The LA 3-D Club outfitted the theater with a polarized 3-D projection system and silver screen for the screening of independent 3-D content. For more info, visit www.downtownindependent.com.

2015 Harold Lloyd Award

The International 3D and Advanced Imaging Society announced that French director and Academy Award nominee Jean-Pierre Jeunet will receive The Society's 2015 Harold Lloyd Award for film-making at The Society's annual Creative Arts Award Show on January 28th at Warner Bros. Studios.

Jeunet's latest work, *The Young and Prodigious T.S. Spivet*, starring Helena Bonham Carter, Judy Davis, and Kyle Catlett, was produced in 3-D and shot at various locations in Canada and Washington D.C. The film has been released in Europe and the Weinstein Company has acquired North American theatrical release rights. Jean-Pierre Jeunet has thrilled us with movies including *Amélie*, *The City of Lost Children*, *Delicatessen* and *A Very Long Engagement* to name a few. With *T.S. Spivet*, he has graced us with an extraordinary work of 3-D artistry. See www.imdb.com/title/tt1981107.

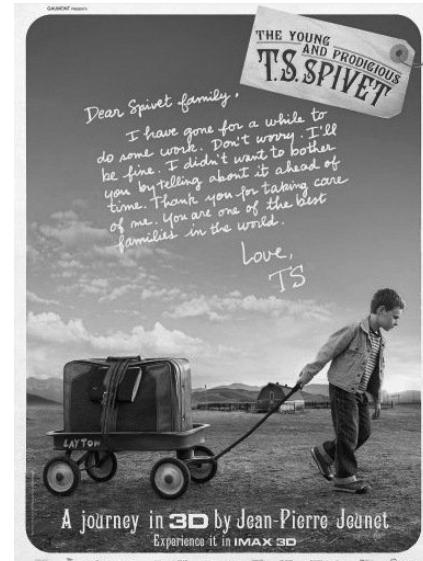
The Harold Lloyd Award is annually presented to a filmmaker whose body of work and specific achievements in 3-D film-making have advanced the motion picture art form. "Harold Lloyd was a keen observer and was deeply influenced by the French filmmakers of his era," stated Suzanne Lloyd, Chairman of Harold Lloyd Entertainment. "As we celebrate the 100th anniversary of Harold first stepping in front of the camera, I know he would be thrilled that this award, bearing his name, be presented to an artist of Mr. Jeunet's passion and achievement."

Previous honorees of the Harold Lloyd Award have included James Cameron (*Avatar*), Martin Scorsese (*Hugo*), Ang Lee (*Life of Pi*), and last year Jeffrey Katzenberg (DreamWorks Animation). The Society's Creative



Arts Awards annually honor "extraordinary achievement" in the 3-D and advanced imaging arts including movies, television, and other entertainment media. Jean-Pierre Jeunet's work has been nominated for multiple Academy Awards, BAFTA Awards, Cannes Film Festival honors, and César Awards in France.

Harold Lloyd starred in, directed, and produced more than 200 movies throughout his life. A passionate advocate for 3-D, Harold formed Hollywood's first 3-D Society in 1950 with actor friends Edgar Bergen and Sterling Holloway.



Poster for *The Young and Prodigious T.S. Spivet* – *A journey in 3D by Jean-Pierre Jeunet*.

This Year's 3-D Releases

- | | |
|-----------------------------------------------------------|---------------------------------------------------------|
| 02/06/15 – Seventh Son
(Imax & Digital 3D) | 07/17/15 – Pan |
| 02/06/15 – Jupiter Ascending | 07/24/15 – Pixels |
| 02/06/15 – The SpongeBob Movie: Sponge Out of Water | 07/24/15 – The Smurfs 3 |
| 03/20/15 – The Divergent Series: Insurgent | 07/24/15 – Poltergeist (2015) |
| 03/27/15 – Home | 08/07/15 – The Fantastic Four |
| 05/01/15 – Avengers: Age of Ultron
(Imax & Digital 3D) | 09/18/15 – Everest (2015) |
| 05/15/15 – Mad Max: Fury Road | 09/25/15 – Hotel Transylvania 2 |
| 05/22/15 - Tomorrowland 3-D??? | 10/02/15 – The Walk |
| 06/05/15 - B.O.O. Bureau of Otherworldly Operations | 10/09/15 – The Jungle Book (2015) |
| 06/05/15 - San Andreas | 11/06/15 – The Peanuts Movie
(Charlie Brown feature) |
| 06/12/15 – Jurassic World
(Imax & Digital 3D) | 11/25/15 - The Good Dinosaur
(Disney) |
| 06/19/15 – Inside Out (Pixar) | 12/18/15 – Star Wars:
The Force Awakens |
| 07/01/15 – Terminator Genisys | 12/23/15 - Kung Fu Panda 3 |
| 07/10/15 - Minions
(Imax & Digital 3D) | 2015? – Untitled 3rd GI Joe film |
| 07/15/15 - Ant-Man
(IMAX & Digital 3D) | 2015? – Girl From Nagasaki |
| | 2015? – 20,000 Leagues Under the Sea |

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BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>.

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VISIT www.stereoscopy.com/3d-books and have a look into the three View-Master Collector's Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

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Wanted

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

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SEEKING ANY TYPE IMAGES by Joseph Weeks/Weeks of NYC, Albany NY, Norwich CT, possibly Illinois or Kansas, 1850-1875. Stereoviews, CDVs, daguerreotypes, etc. Rocketito, PO Box 5540, Victoria TX 77903. Rocketito@suddenlink.net.

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WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jpgs to Jan Schimmel-man, schimmel@oakland.edu.

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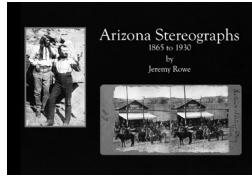
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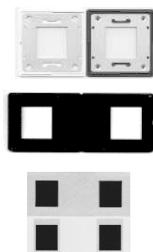


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Sylvia Dennis

(Continued from page 15)

NSA tour last July to reach the restored home of Andrew Jackson and then through downtown Nashville and the many exhibits of the Country Music Hall of Fame. When a scan revealed the extent of regrowth in September and doctors (including NSA member Dr. John Roll at Portland's St. Vincent Hospital), mentioned how unusual it was for anyone to even be around to complain of such tumors after so many years, her response was simply "well, I'm a survivor."

Her enthusiasm for mystery stories, from books to films and PBS programs was boundless. She could go through the average paperback in less than a week and took one with her on her last trip to the hospital in November, hoping to finish it during the anticipated long waits between new scans. Besides *Stereo World*, the two magazines she would read cover to cover within days of their arrival were *The Smithsonian* and *Archaeology*, and when not reading she was often listening to radio programs like *Car Talk*, *Science Friday* or *Wait Wait—Don't Tell Me*.

She was always far better than me at remembering and selecting gifts for family birthdays, especially those of her two daughters and four grandchildren. I suppose I was technically her "care giver" for the past 12 years, but except for isolated periods, the term just didn't seem to fit well.

Most of the time the care consisted of holding her hand when walking outside the house, driving her to medical appointments and in more recent years doing the cooking and laundry. In all, a ridiculously tiny price to pay for the privilege of continuing to share life with such a vital, passionate, intelligent and fearless woman.

Finally, I encourage all who receive NSA renewal letters or reminder cards to respond soon and renew their membership. A high renewal rate would have delighted her, and that goal seems an appropriate way to honor her memory.

- John Dennis

Jefferson Stereoptics

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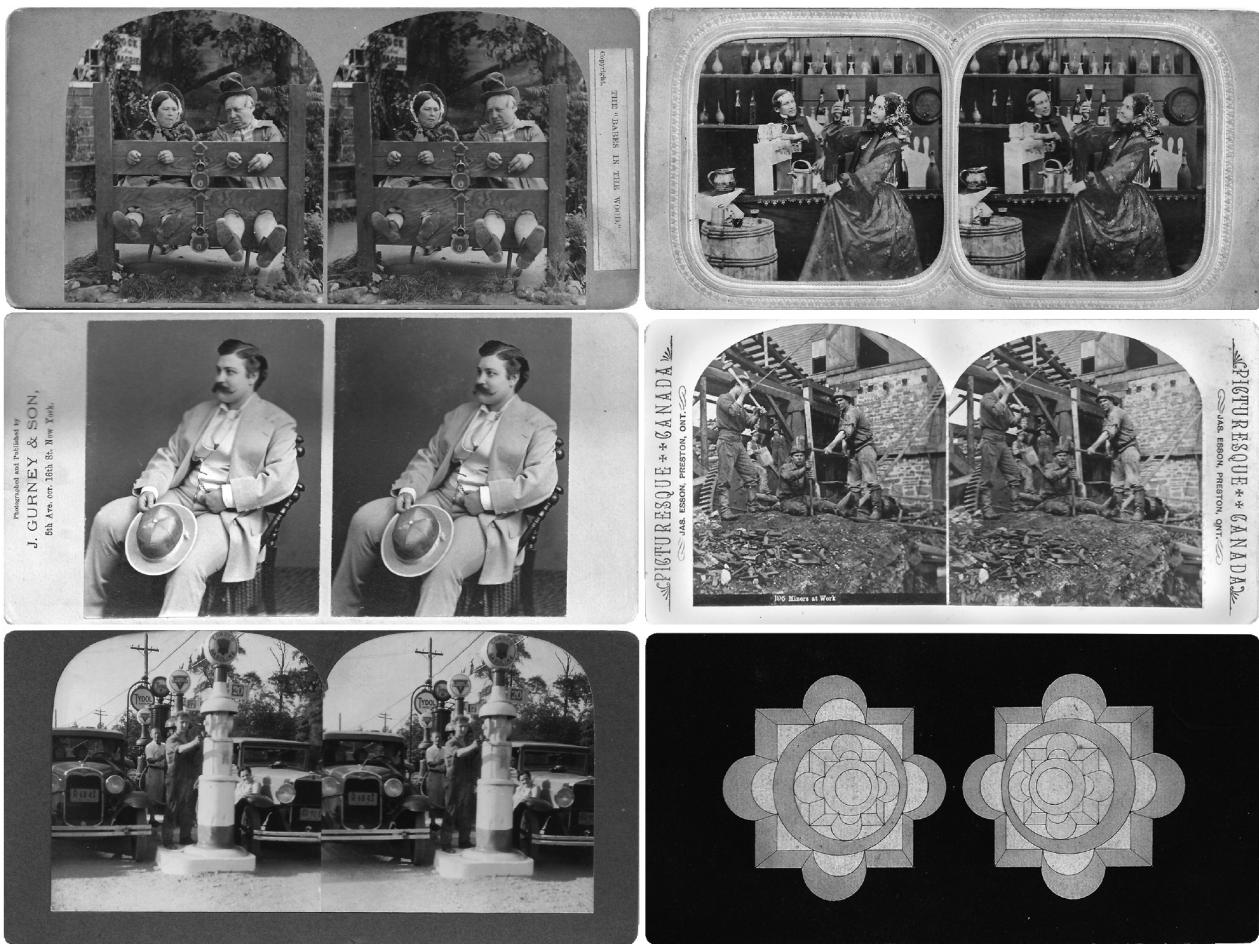
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